ACE TIME

On set with Sophie Aldred

BBC

INSIDE STORY

Redesigning the TARDIS

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series

PITCHED BATTLE!

THE WORLD CUP OF THE DALEKS

WHO WILL REIGN SUPREME?

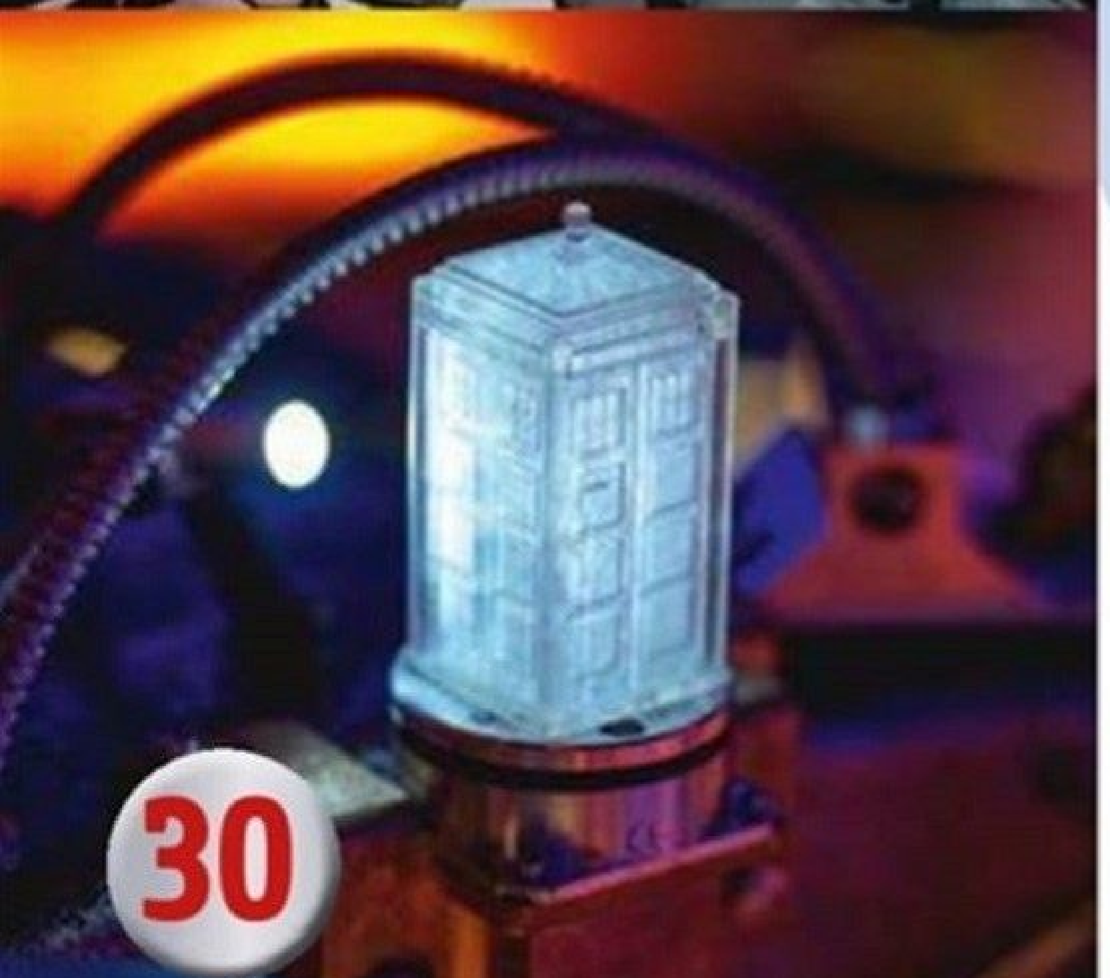
PLUS

- Series 12 news
- *Carnival of Monsters*
- Pete McTighe
- Andrew Cartmel

AND MUCH MORE!

ISSUE 545
Winter 2019
UK £5.99 | US $11.99
paninimagazines

Pull to Open
51



INTERVIEWS

30 **ARWEL JONES**
40 **SOPHIE ALDRED**
46 **ANDREW CARTMEL**

FEATURES

10 **THE WORLD CUP OF THE DALEKS**
22 **THE FIVE BEST DALEK...** Variants, Comic-Strip Stories, Audio Adventures, Exterminations and Toys
36 **“COME ON, ACE, WE’VE GOT WORK TO DO!”**
42 **THE END OF INFINITY**
60 **THE FACT OF FICTION** *Carnival of Monsters*

REGULARS

4 **GALLIFREY GUARDIAN**
6 **GALAXY FORUM**
51 **COMIC STRIP** *Mistress of Chaos* Part 3
68 **REVIEWS**
74 **CROSSWORD & COMPETITIONS**
76 **COMING SOON**
82 **THE BLOGS OF DOOM**
83 **NEXT ISSUE**

WIN!
DOCTOR WHO
VENGEANCE ON VAROS
REVELATION OF THE DALEKS
DAUGHTER OF THE GODS
MYTH MAKERS

DOCTOR WHO MAGAZINE

EDITOR **MARCUS HEARN**
DEPUTY EDITOR **PETER WARE**
ART EDITOR/DESIGNER **PERI GODBOLD**
DESIGNER **MIKE JONES**
EDITORIAL ASSISTANT **EMILY COOK**

PANINI UK LTD
Managing Director MIKE RIDDELL
Managing Editor ALAN O’KEEFE
Head of Production MARK IRVINE
Circulation & Trade Marketing Controller REBECCA SMITH
Head of Marketing JESS TADMOR
Marketing Executive JESS BELL

BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products and Licensing STEPHEN DAVIES
Head of Publishing MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK Publishing Co-ordinator EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcstudios.com

Email: dwm@panini.co.uk
Website: www.doctorwhomagazine.com
Follow us on Twitter at: @DWMtweets
Follow us on instagram at: doctorwho_magazine
Like our page at: www.facebook.com/doctorwhomagazine

ADVERTISING Madison Bell
TELEPHONE 0207 389 0859
EMAIL jack.daly@madisonbell.com
SUBSCRIPTIONS TELEPHONE 01371 853619
SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

THANKS TO:
Sophie Aldred, Joanna Allen, Richard Atkinson, Stephen Barber, Alan Barnes, Steve Berry, Nicholas Briggs, Dalek Caan, Andrew Cartmel, Ronan Chander, Chris Chibnall, Tosin Cole, Mike Collins, Sue Cowley, Lee Cummings, Susan Cummings, Russell T Davies, Gabby De Matteis, Albert DePetrillo, Sally de St Croix, John Dorney, Matt Evenden, Mandip Gill, Patrick Goddard, Scott Gray, Jason Haigh-Ellery, Derek Handley, Tess Henderson, Kate Hunter, Arwel Jones, Graham Kibble-White, Una McCormack, Ross McGlinchey, Pete McTighe, Russell Minton, Steven Moffat, Andrew Pixley, Philip Raperport, Jacqueline Rayner, David Richardson, Edward Russell, Gary Russell, Jim Sangster, Helena Sheffield, Michael Stevens, Matt Strevens, Matthew Sweet, Paul Taylor, Paul Vanezis, Emma Vieceli, Jo Ware, Jodie Whittaker, Nikki Wilson, BBC Wales, Bradley Walsh, Julie Whitfield, Catherine Yang, BBC Studios and bbc.co.uk

Doctor Who Magazine™ Issue 545 Published November 2019 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks.

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trademarks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. Thirteenth Doctor images © BBC Studios 2018. Licensed by BBC Studios. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Panini and the BBC are not responsible for the content of external websites.

The Curse of Fatal Death should have won the Dalek World Cup! We was robbed!

Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

Welcome

DWM 545

If the word 'fan' suggests unconditional devotion, then I must admit there were times in the 1980s when I questioned whether I was still a fan of *Doctor Who*. As a young viewer I used to watch the series with my dad, and I remember we both struggled with some of the episodes in Season 23. In 1987 we drifted away from the show, having felt for some time that it had lost its way.

Our self-imposed exile didn't last very long. A trailer for the opening episode of the 1988 series was all it took to lure us back. I don't know exactly when the first trailer for *Remembrance of the Daleks* was broadcast, but I vividly remember its breathless gallop through the best bits of Part One – the Doctor goading a familiar enemy in what looked like a builders' yard, Ace realising they'd gone back in time to 1963 and our heroes being cornered by an angry Dalek in a shadowy cellar.

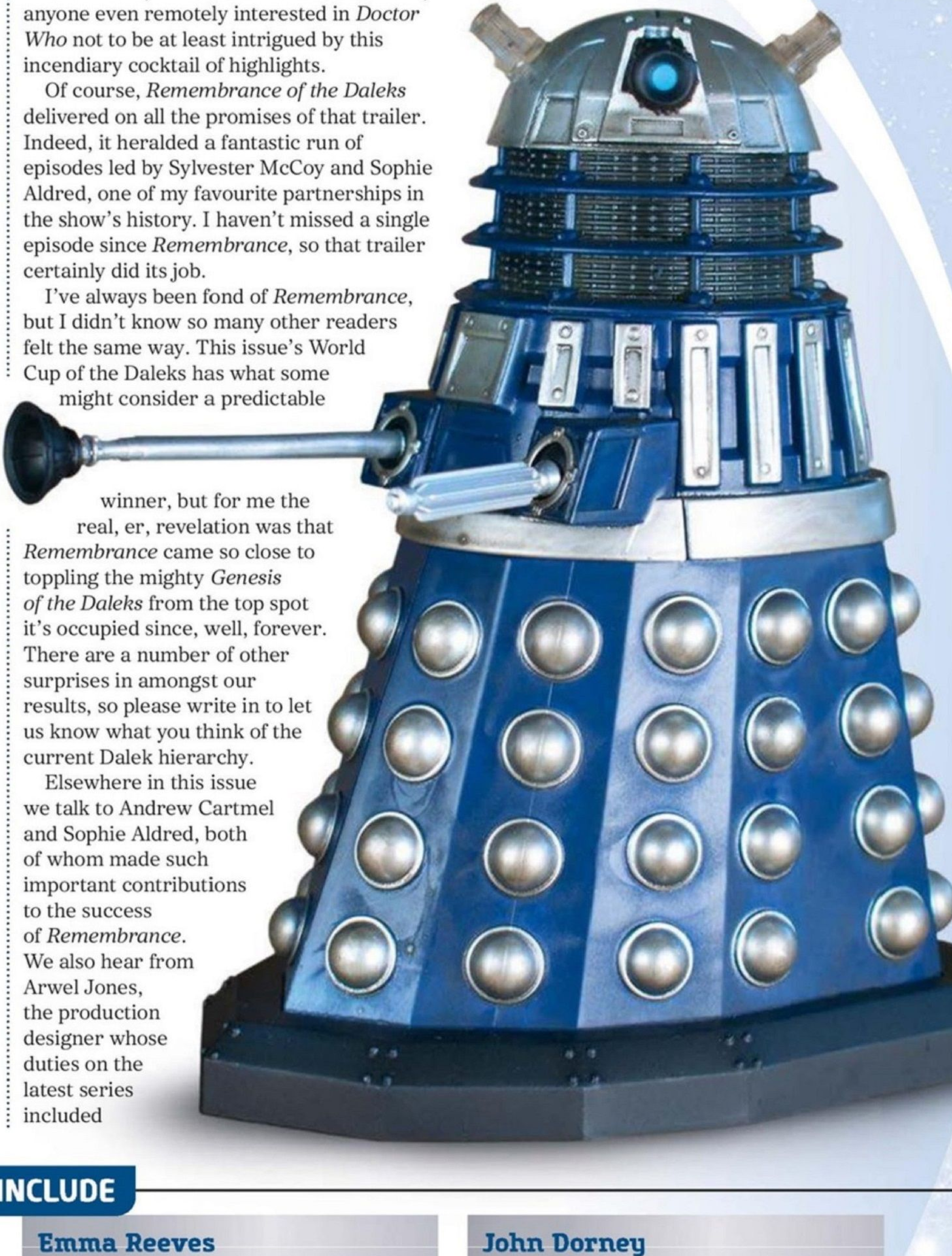
The trailer packed enough into its 30-second running time to convince me that this would be worth watching. In fact, it packed enough into just 30 seconds to convince me that *Doctor Who* was now firmly back on track. If you've got the DVD of *Remembrance*, take a look at the special features and you'll see what I mean. I'd defy anyone even remotely interested in *Doctor Who* not to be at least intrigued by this incendiary cocktail of highlights.

Of course, *Remembrance of the Daleks* delivered on all the promises of that trailer. Indeed, it heralded a fantastic run of episodes led by Sylvester McCoy and Sophie Aldred, one of my favourite partnerships in the show's history. I haven't missed a single episode since *Remembrance*, so that trailer certainly did its job.

I've always been fond of *Remembrance*, but I didn't know so many other readers felt the same way. This issue's World Cup of the Daleks has what some might consider a predictable winner, but for me the real, er, revelation was that *Remembrance* came so close to toppling the mighty *Genesis of the Daleks* from the top spot it's occupied since, well, forever. There are a number of other surprises in amongst our results, so please write in to let us know what you think of the current Dalek hierarchy.

Elsewhere in this issue we talk to Andrew Cartmel and Sophie Aldred, both of whom made such important contributions to the success of *Remembrance*. We also hear from Arwel Jones, the production designer whose duties on the latest series included redesigning the TARDIS. We're limbering up for the long-awaited return of the Thirteenth Doctor, beginning with some exclusive news on the next page...

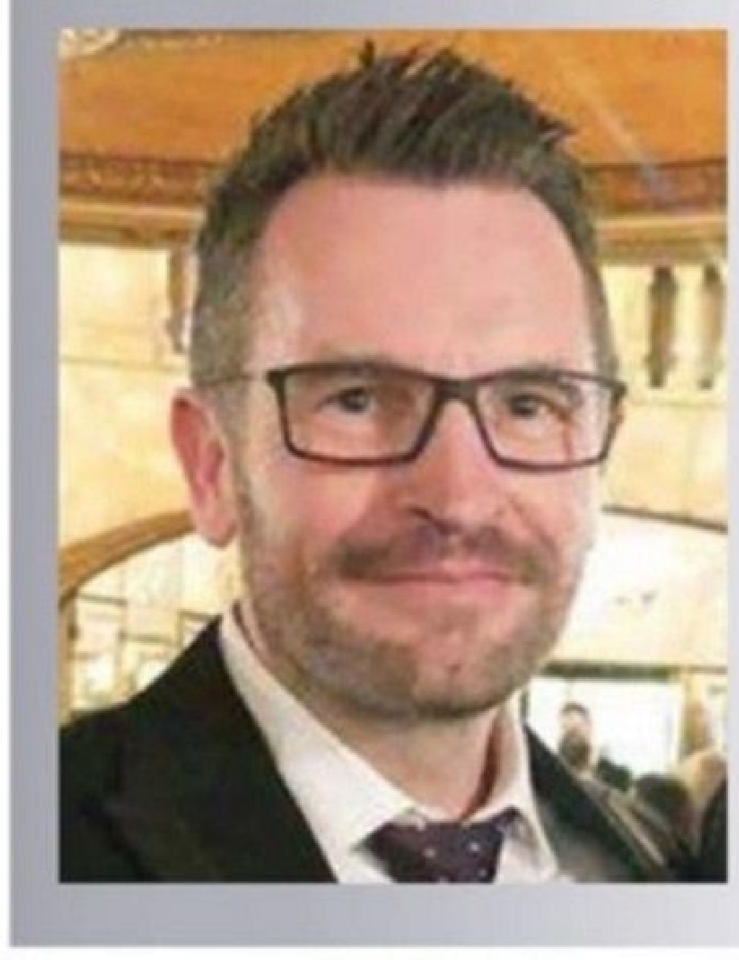
Marcus



THIS ISSUE'S CONTRIBUTORS INCLUDE

Pete McTighe

Pete has written over 100 hours of TV drama, including the award-winning *Wentworth* and, for Series 11 of *Doctor Who*, *Kerblam!* He's currently executive-producing and writing the second season of *A Discovery of Witches*. On page 36 he writes about his major contribution to the next *Doctor Who* Blu-ray box set.

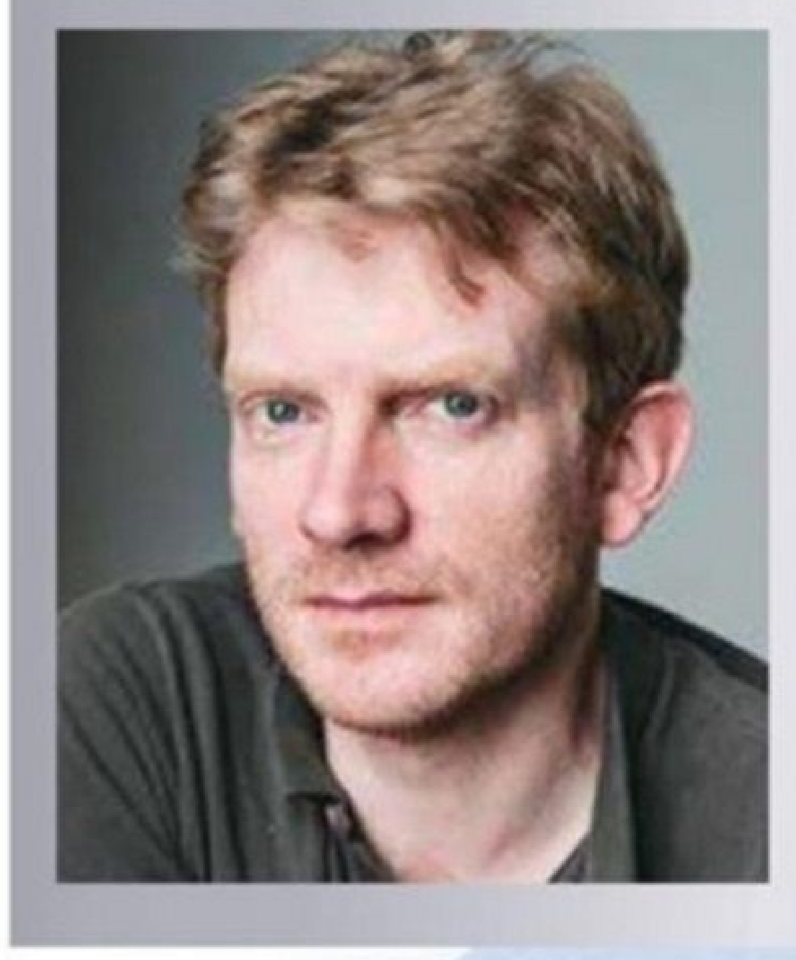


Emma Reeves

On page 18 Emma reviews one of the quarter-finalists in our Dalek World Cup. Emma's numerous Big Finish stories include *Forgotten Lives*, which won DWM's Favourite Audio Drama award in 2016. She's the lead writer on CBBC's *The Demon Headmaster* and was previously lead writer on *The Worst Witch* and *Eve*.

John Dorney

John is an award-winning actor and writer whose Big Finish productions cover not just *Doctor Who* but also *The Avengers*, *The Omega Factor* and *Star Cops*. He recently embarked on a quest to watch every 'Best Film' Oscar winner for the Best Pick podcast. On page 25 he selects the greatest Dalek audio adventures.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Series 12 Writers and Directors

A promotional image for the new series.

Returning writers (from above) Vinay Patel, Pete McTighe and Ed Hime.

The writers and directors for the 2020 series of *Doctor Who* have been revealed.

Showrunner Chris Chibnall is the writer of four of the ten new episodes, including the series opener and finale.

Returning to *Doctor Who* following their debut episodes in Series 11 are Ed Hime (the writer of *It Takes You Away*), Pete McTighe (*Kerblam!*) and Vinay Patel (*Demons of the Punjab*).

Meanwhile, those writing their first *Doctor Who* scripts are Nina Métivier, Maxine Alderton and Charlene James. Nina was previously a script editor on the Series 11 stories *The Woman Who Fell to Earth* and *It Takes You Away*. She was the co-creator of the BBC iPlayer thriller *The A List* (2018) and worked as both a writer and producer on the mystery drama *Dixi* (2014-17). Maxine has been a writer and script editor on the ITV soap *Emmerdale* and has also written episodes of the CBBC series *The Worst Witch*. Charlene is an award-winning writer whose TV work includes *A Discovery of Witches* and *Snatches: Moments from Women's Lives* (both screened in 2018).

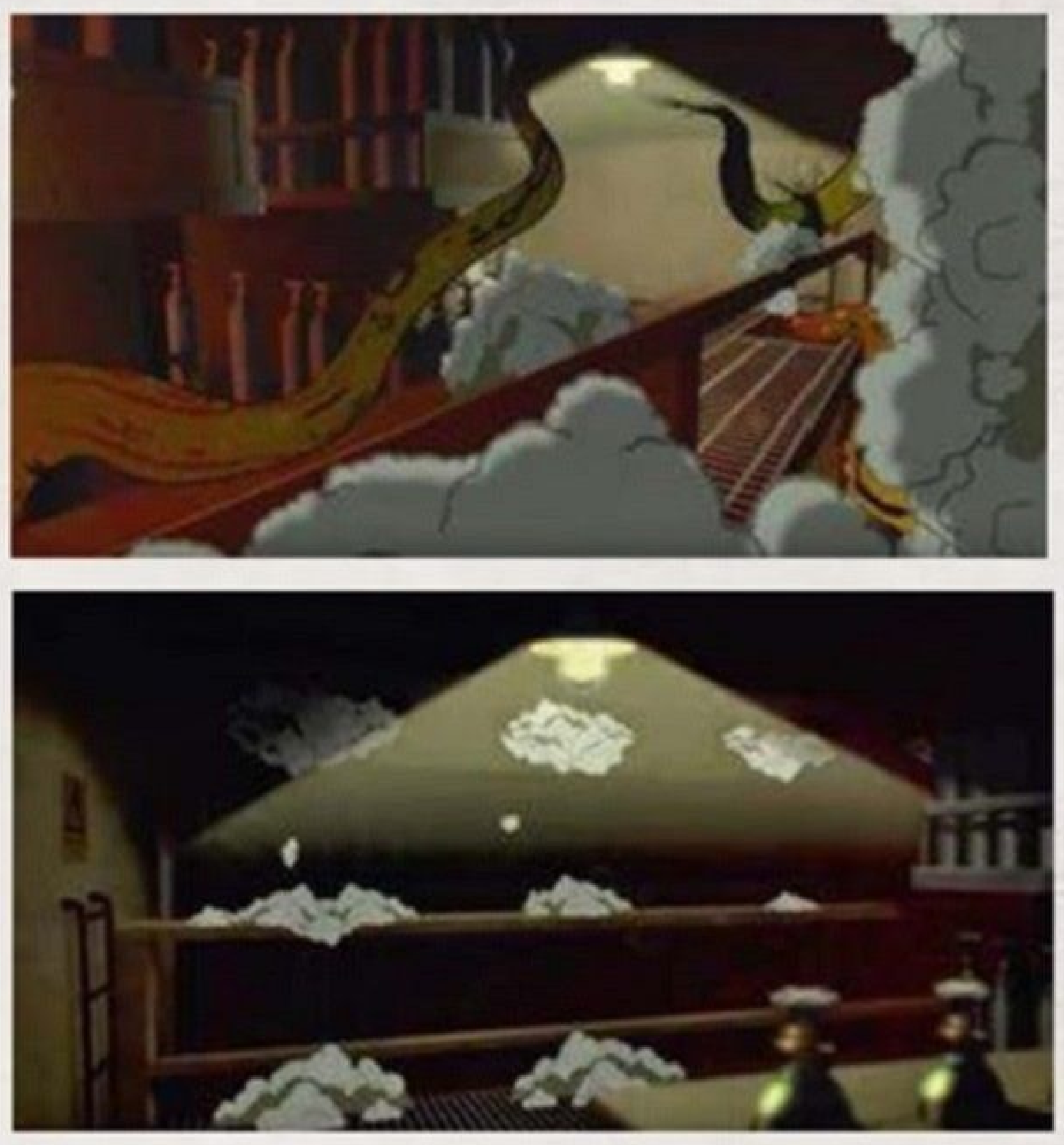
All four of 2020's directors are new to *Doctor Who*. Jamie Magnus Stone is a Scottish film director and animator. In 2014 he was BAFTA-nominated for his short film *Orbit Ever After* and in 2016 he directed the TV movie *The Last Dragonslayer*.

Lee Haven Jones' work as a director includes episodes of Russell T Davies' *Wizards vs Aliens* as well as adult dramas such as *Waterloo Road*, *Casualty*, *Vera* and *The Bay*. Nida Manzoor's recent directing work includes the online BBC comedy-drama *Enterprice* and a pilot for a series called *Hounslow Diaries*. Emma Sullivan's directing credits include BBC drama favourites such as *Call the Midwife*, *Silent Witness* and *Holby City*.

"We're so thrilled about the writers and directors we've assembled for Series 12," executive producer Matt Strevens tells **Doctor Who Magazine**. "As well as some old friends returning, we have joining us some of the most exciting talent working in television today. They've excelled in bringing to life the continuing adventures of the Thirteenth Doctor. The scale of their work has blown us away and we're sure it will do the same for you. We can't wait to share this new series with you."

Series 12 of *Doctor Who* will be broadcast on BBC One in early 2020.

Deep Thoughts



BBC Studios has announced that *Fury from the Deep* will be the next missing *Doctor Who* story to be animated.

The 1968 serial stars Patrick Troughton as the Second Doctor and Frazer Hines as Jamie, and the final episode sees the departure of Deborah Watling as Victoria. All six missing episodes will be animated in high definition in both colour and black and white.

Gary Russell, producer of the animation, tells **DWM**: "*Fury from the Deep* is one of those missing *Doctor Who* stories that those of us who saw it on transmission have very strong memories of. It's got a great story at its heart and lots of brilliantly creepy moments. It's a story that lends itself to colour animation beautifully, without ever being lurid. It's all about atmosphere, muted tones and foreboding. I love it!

"Having said it lends itself to animation, one tricky aspect is how to make foam move. Foam does not like being animated. Foam is hard, which is an odd thing to say as of course it isn't hard but soft, gooey and shapeless – which makes it a nightmare. But you know, that's the challenge of doing these 1960s stories in a new medium. And I really like challenges."

Fury from the Deep will be released on DVD, Blu-ray and as a limited-edition steelbook in 2020. It's available to pre-order now.

BBC Studios is also planning a limited reissue of *Doctor Who: The Collection – Season 12*. Tom Baker's 1974-75 series as the Fourth Doctor was the first in the popular range of Blu-ray box sets and sold out quickly after its initial release in July 2018. Range producer Russell Minton tells **DWM** that BBC Studios is "releasing a second edition of Season 12 to bring numbers in line with previous seasons. More information to come soon." The re-release date and price are TBC.

Scenes from the new animation.

Patrick Troughton as the Doctor in *Fury from the Deep* (1968).

At Childhood's End

Sophie Aldred, who played the Seventh Doctor's companion Ace, has written a new *Doctor Who* novel.

Sophie announced the book in a recent online video. "It's called *At Childhood's End*," she says. "Do you get it? ACE. It's where Ace finally meets the Thirteenth Doctor, which is so exciting."

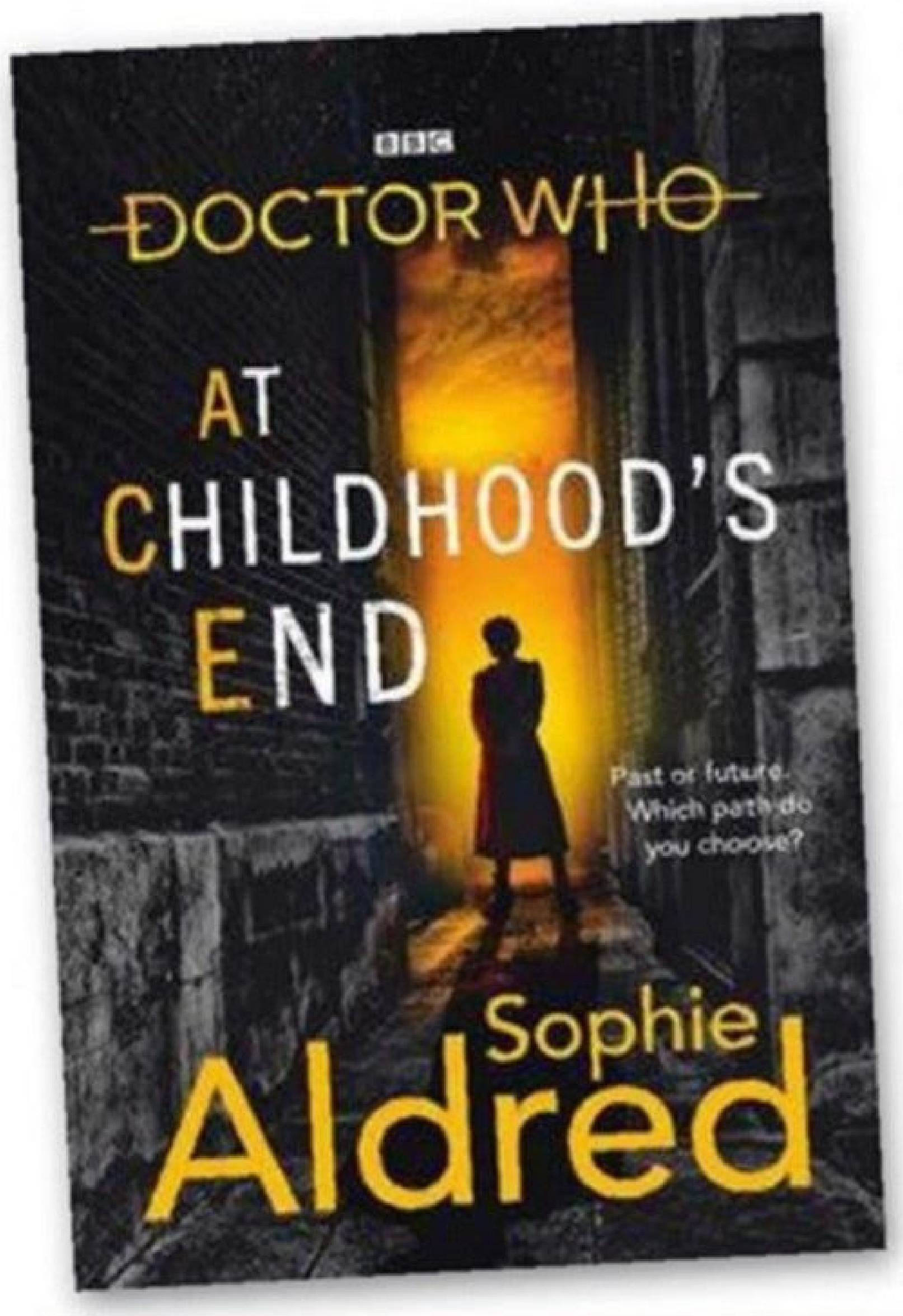
Decades after travelling with the Doctor, Ace – now known as Dorothy McShane – heads up the global organisation A Charitable Earth.

Dorothy is haunted by terrible nightmares that began just as scores of young runaways started vanishing from the dark alleyways of London. Could the disappearances be linked to sightings of sinister creatures lurking in the city's shadows?

Investigating with Ryan, Graham and Yaz, the Doctor is thrown together with Ace once more. But can the Doctor atone for her past incarnation's behaviour – and how much must Ace sacrifice to win victory not only for herself, but for the Earth?

"The story is a great adventure," says Sophie, adding: "There may even be a baseball bat involved! I hope you'll enjoy it."

At Childhood's End will be published by BBC Books on 6 February 2020 and is available for pre-order now, RRP £16.99.



Singing for Pudsey

Current Doctor Jodie Whittaker and Tenth Doctor David Tennant have lent their voices to a special charity album for Children in Need.

HELENA BONHAM CARTER
JIM BROADBENT
OLIVIA COLMAN
SHAUN DOOLEY
LUKE EVANS
GOT IT COVERED
BBC CHILDREN IN NEED
SURANNE JONES
ADRIAN LESTER
HIMESH PATEL
DAVID TENNANT
JODIE WHITTAKER

Alongside Jodie and David, the *Got It Covered* album features Helena Bonham Carter, Jim Broadbent, Olivia Colman, Shaun Dooley, Luke Evans, Suranne Jones, Adrian Lester and Himesh Patel – each of whom recorded a song of their choice.

David selected The Proclaimers' *Sunshine on Leith* while Jodie opted to cover her favourite song, Coldplay's *Yellow*. During her rehearsal, Coldplay band members Will Champion and Jonny Buckland turned up to surprise Jodie and played on the track.

A 90-minute documentary on the making of the album aired on Wednesday 30 October. The following day Jodie's cover of *Yellow* reached number 7 in the UK iTunes 'Top Songs' chart.

One organisation that benefits from money raised by Children in Need is the Halo Children's Foundation. Jodie visited the foundation to see how it supports families dealing with bereavement: *tinyurl.com/JodieHaloFoundation*

The annual *Children in Need* telethon will be screened on Friday 15 November on BBC One. To buy the *Got It Covered* album and help support the work of Children in Need, visit: *tinyurl.com/GotItCoveredCiN*

David Boyle 1948-2019

On Friday 27 September 2019, the rain fell hard as a horse-drawn carriage transported a TARDIS-shaped coffin to St Cuthbert's Parish Church in Lytham, Lancashire. This would be the last mortal journey for David Boyle. For *Doctor Who* fans, David Boyle *was* Dapol – the model railway company which, in 1988, showed faith in the show just as its fortunes were waning. Inspired by *Star Wars* merchandising, David approached the BBC and was granted a licence to produce a *Doctor Who* toy line.

The range had its peculiarities (a five-sided TARDIS console, a two-armed Davros, a green K9) and, perhaps because of that, was much loved by fans.

"I saw the first episode of *Doctor Who*, live," David said in 2017. "It was sufficient to keep me interested, and I wanted to see the second." His fidelity to the series continued from there.

In the mid-1990s Dapol moved to Llangollen, cannily finding a second revenue stream in offering factory tours and days out with the *Doctor Who* cast.

When David separated from his wife later in the decade, he left the company and moved to Blackpool, where he opened the Blackpool *Doctor Who* Museum in 2004.

Having always had an interest in the paranormal and global conspiracies, he launched another seaside attraction, the Exhibition of the Universe.

David met Julie Whitfield in March 2010 and, she tells **DWM**, "my life was never the same again." Julie, who became David's partner, happily concedes he was "a bit of a character. He certainly had some amazing opinions. You may not necessarily agree with them, but he put them across extremely eloquently."

David Boyle passed away from sepsis on 17 September, dying peacefully in Julie's arms. He was 71.

"David was a unique gentleman," reflects Julie. "He always had a very good story to tell." **GRAHAM KIBBLE-WHITE**

If you'd like to support David's chosen charity, the Royal National Lifeboat Institution, please visit: *www.rnli.org*

Doctor Who
Dapol
THE WORLDS LARGEST DR. WHO EXHIBITION

➤ The cover of a Dapol brochure; the Llangollen factory; Julie Whitfield and David with Colin Baker.

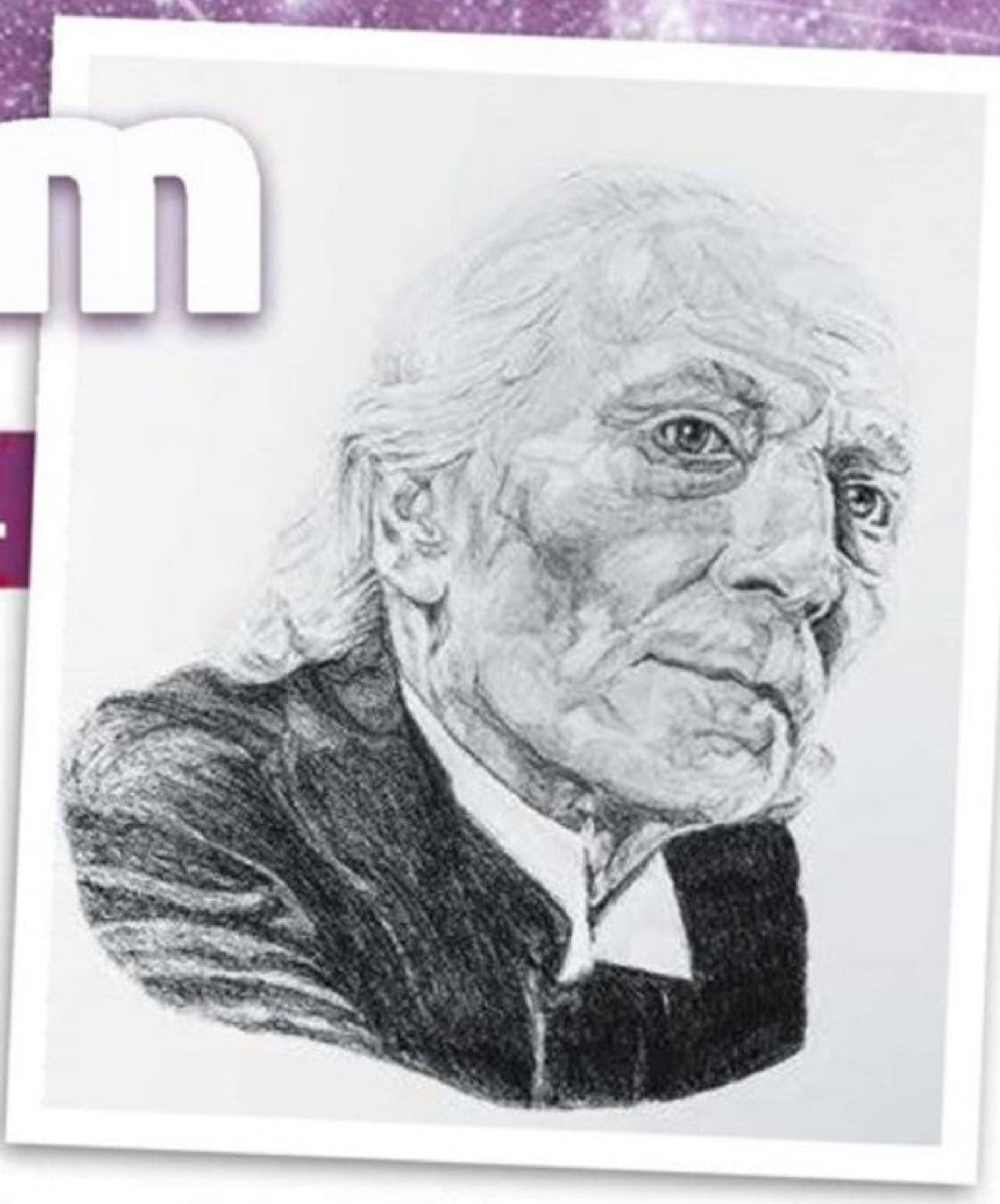
Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:

Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.



Alan Peacock's sketch of the First Doctor.

In October, issue 544 celebrated the 40th anniversary of **Doctor Who Magazine**...

40 YEARS OF DWM

STEVE TRUMP ESSEX

Issue 544. Wow! Who would have thought in 1979 that 40 years later we'd see this! I've stared and stared at the fantastic cover in wonder. So many features, so many faces (all the Doctors – even the War Doctor), Daleks, Kylie... even issue 200, which I recall reading on a plane to the Canary Islands. Cover of the year 2019? No competition. Thanks for the wonderful index magazine too. It's really useful – a labour of love, for sure.

BBC
DOCTOR WHO
MAGAZINE
40
1979-2019

The cover of DWM 544.

ANDREW PIXLEY EMAIL

Thank you so much for **DWM** 544, which reminds me of four happy decades – emphasised by the sheer scale of the index. This magazine has given me so much information, education and entertainment. The *Galaxy Forum* missives from readers who have been enjoying the title as long as I have or just discovered it were heart-warming in their love for both the series and its tie-in, while Paul Cornell's tribute to Terrance Dicks is simply one of the best things I've ever read in the magazine, demonstrating **DWM** at its very best.

MEREDITH BURDETT EMAIL

Forty years, a handful of heartbeats for a monolith such as **Doctor Who Magazine**. What an incredible body of work, sculpted and dragged together by *the* most talented writers, editors and artists in the world. There is literally no other publication like **DWM** and it's a fitting tribute that the world's greatest, ever-changing TV show has the world's greatest, ever-changing magazine. I've been reading for 26 years and I swear to Meglos himself that I'll never stop. To paraphrase a great man: splendid publication, all of it.

DAVE STEVENS EMAIL

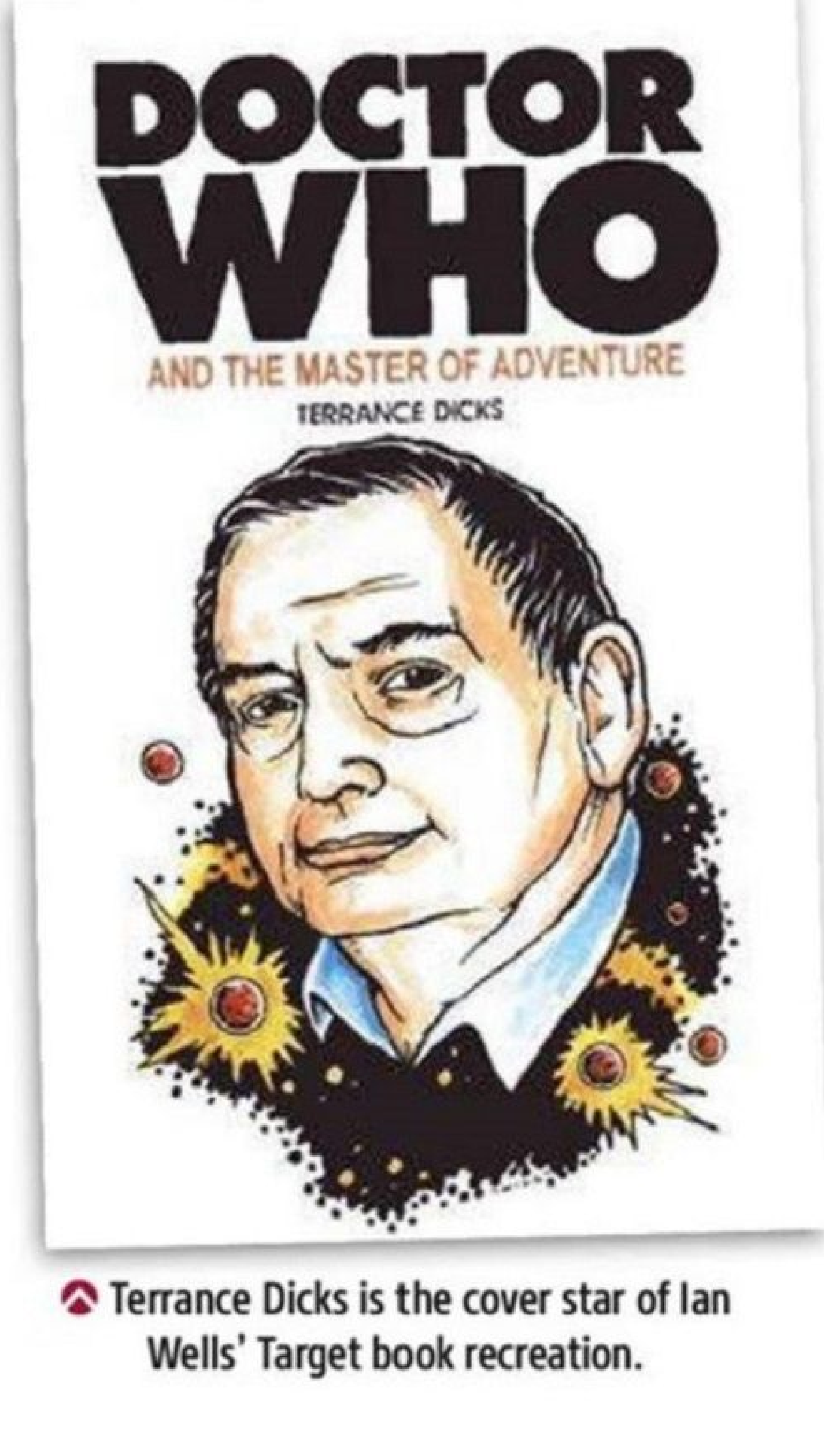
As someone who has been enjoying **DWM** since issue 1, I loved your commemoration of 40 years of publication in issue 544. It brought back many happy memories... until I got to question 42 of your anniversary quiz. Imagine my distress to find that once again you were taking up precious page space in this brilliant magazine with content from *Red Dwarf*. I've not been this annoyed since the last time I was compelled to write in to **DWM** to complain about your unmerited coverage of *Red Dwarf* Series 10. Your immature reaction to that letter was to send me a DVD copy of *Red Dwarf* Series 10 as a 'prize' for being your so-called 'Star Letter'. I trust that you will take this letter more seriously. This non-*Doctor Who* content in **Doctor Who Magazine** must cease!

Moving swiftly on... In October a new version of 1965's *Mission to the Unknown* premiered on the *Doctor Who* YouTube channel.

MISSION ACCOMPLISHED

ANDREW ROE EMAIL

The University of Central Lancashire's version of *Mission to the Unknown* is the best piece of 'new' *Doctor Who* I've seen since Matt Smith's final episode. May I thank and congratulate everyone who worked on the project for creating a production that is so professional, it should be shown on television. If this was released on DVD I would certainly buy it. I hope all those



DOCTOR WHO
AND THE MASTER OF ADVENTURE
TERRANCE DICKS

Terrance Dicks is the cover star of Ian Wells' Target book recreation.

STAR LETTER

JACK SNELLING KENT

After watching UCLan's recreation of *Mission to the Unknown* I can only give praise to the entire team who worked on it. I never saw the original but I've heard from family who were old enough to watch it that they felt like they were experiencing the same thing all over again!

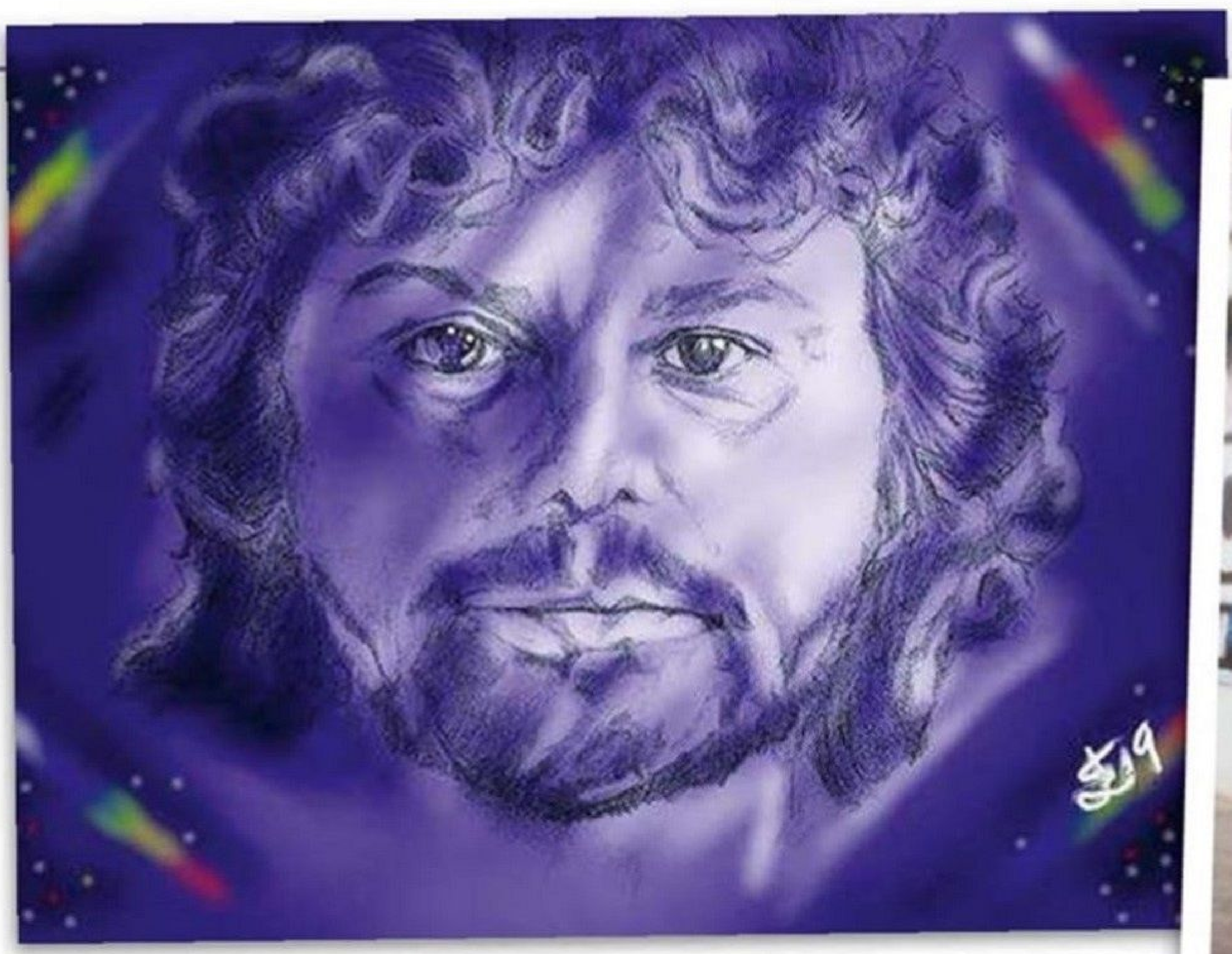
Marco Simioni as Marc Cory was absolutely brilliant, giving an award-worthy performance that stayed true to the era, while Nicholas Briggs lending his talents as the voice of the Daleks added another level. Going to the effort of presenting the episode in black and white and the correct 4:3 aspect ratio made the viewing experience as authentic as I could ever have hoped for. Bravo to all!

UCLan's recreation of *Mission to the Unknown*.

Marco Simioni as Marc Cory.

Jack's letter wins him a copy of *Daughter of the Gods*, a new audio adventure featuring the First and Second Doctors and the Daleks. It's available this month from Big Finish, priced £14.99 on CD or £10.99 to download.

DOCTOR WHO
DAUGHTER OF THE GODS



John Nathan-Turner by Luanna Sharman.

Paul Williams outside the *Doctor Who* exhibition in Blackpool, October 1979.

involved go on to great things, especially producer-director Andrew Ireland and the two lead actors, Marco Simioni and Dan Gilligan.

ALEX EMAIL
Mission to the Unknown was the perfect episode to recreate. It is missing, it has Daleks, and it doesn't feature the Doctor so the main role was easier to recast. The attention to detail to make the episode look as authentic as possible is incredible. Let's hope for more recreations in the future!

BARRY ALDRIDGE EMAIL
UCLan's version of *Mission to the Unknown* is brilliant. I love that they presented it in black and white to make it feel like the broadcast original, and used a multi-camera set-up like the *Doctor Who* production team did back in 1965. There was obviously great care taken over the costumes too, and it was great that Nick Briggs [the voice of the Daleks on TV since 2005] did the Dalek voices. *Mission to the Unknown* is a top-rate production.

ANDREW EMAIL
I'm a philistine when it comes to 60s *Who* and I've always been left particularly nonplussed by *The Daleks' Master Plan* (1965-66), the story to which *Mission to the Unknown* was effectively a prologue. But even I loved the *Mission to the Unknown* remake. It's a thing of beauty and I would happily watch UCLan recreate the rest!

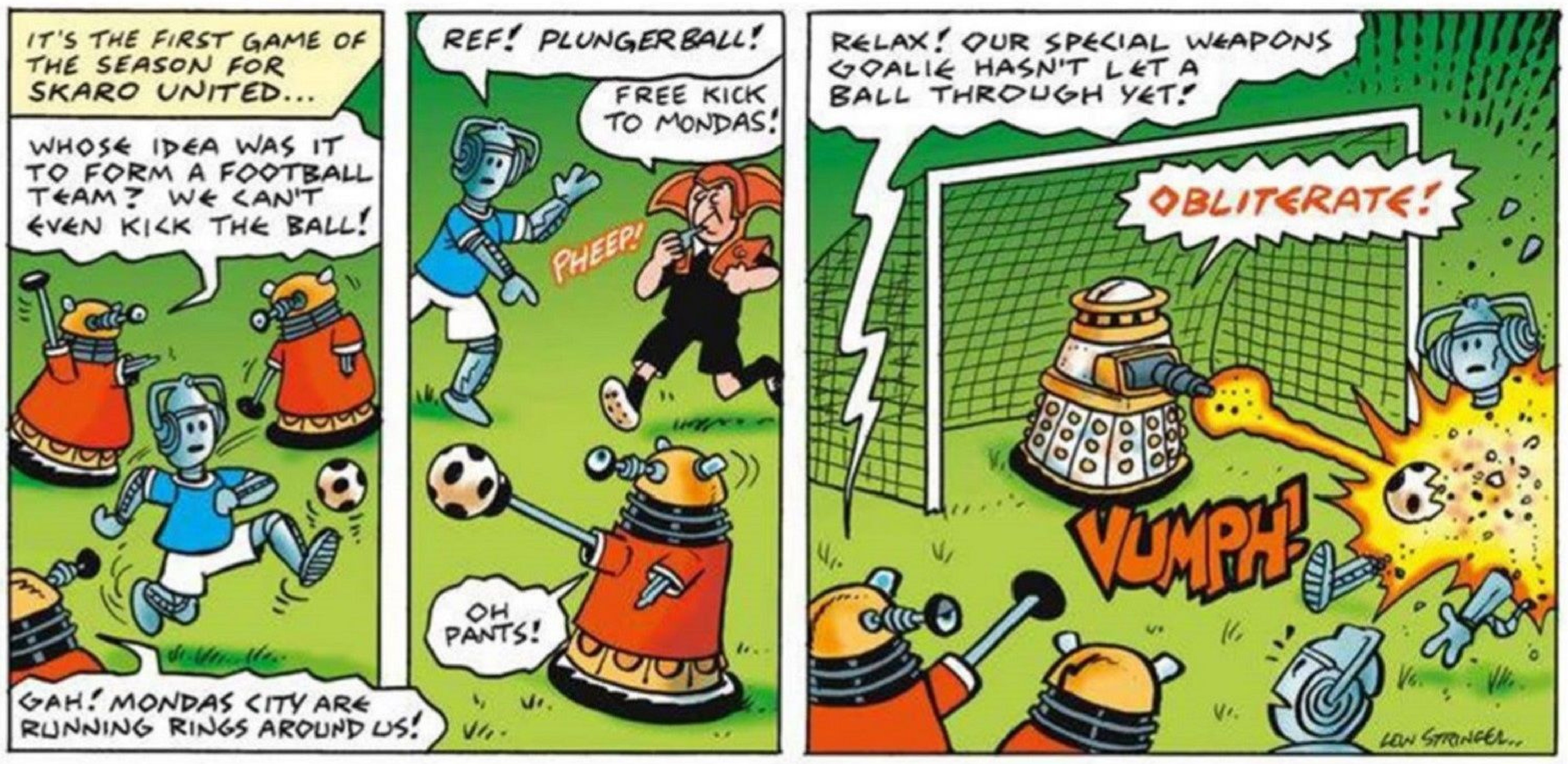
A scene from UCLan's recreation of *Mission to the Unknown*.

BEN JACKSON EMAIL
The recreation of *Mission to the Unknown* captured the feel of 60s *Doctor Who* perfectly. The attention to detail was really amazing. Watching the episode 'live' was definitely worth the 4G data it ate away.

STEPHEN BRENNAN EMAIL
I was sceptical of UCLan's re-enactment of *Mission to the Unknown* at first. But the moment the title card came on screen, I realised it was not a pale imitation, it WAS *Mission to the Unknown*! I'd like to give my good friend James Burgess a huge shout out for supplying and operating a Dalek in the production. Well done to all involved!

JESSICA EMAIL
I had the pleasure of seeing some production shots (and a stray TARDIS among some art) at UCLan the other week and it really got me hyped for the release of this remake. I wasn't disappointed. It felt so authentic, especially when comparing it to the surviving audio. →

The Daft Dimension BY LEW STRINGER


IT'S THE FIRST GAME OF THE SEASON FOR SKARO UNITED...
WHOSE IDEA WAS IT TO FORM A FOOTBALL TEAM? WE CAN'T EVEN KICK THE BALL!
GAH! MONDAS CITY ARE RUNNING RINGS AROUND US!
REF! PLUNGERBALL!
FREE KICK TO MONDAS!
PHEEP!
OH PANTS!
RELAX! OUR SPECIAL WEAPONS GOALIE HASN'T LET A BALL THROUGH YET!
OBLITERATE!
VUMPH!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

Jonny Buckland and Will Champion from Coldplay surprise Jodie Whittaker as she records her cover of their song *Yellow* for a new Children in Need album. Go to: *tinyurl.com/JodieColdplay*

Here's a sneak peek at a newly animated episode of *The Faceless Ones* ahead of its release on DVD and Blu-ray in 2020. Go to: *tinyurl.com/FacelessClip*

Find out more about the recreation of *Mission to the Unknown* by the University of Central Lancashire in this making-of documentary. Go to: *tinyurl.com/MissionMaking*

An interview with Chris Thompson, designer of the 1967 *Doctor Who* serial *The Evil of the Daleks*, featuring an original Dalek and screen-used props. Go to: *tinyurl.com/ThompsonDaleks*

The previously untold story behind the Mechonoids, the distinctive robots that made their only on-screen appearance in the 1965 serial *The Chase*. Go to: *tinyurl.com/MechonoidDesigns*

ON TWITTER...

The best of the *#DalekWorldCup...*

@GreenArrow100 This World Cup was all about who was going to finish second. *Genesis* was always going to win, and rightly so. But *Remembrance* has done very well. It's a brilliant story.

@pipmadeley Two all-time Dalek greats chock with terrific actors and unforgettable cliffhangers. *Genesis* is a worthy winner, as nearly 45 years on it continues to beguile us with its compelling portrayal of the horrors of war and fanaticism. And giant clams. Never forget the giant clams.

@DrOho *Genesis* is like that annoying kid at school that everybody liked, who said all the right things to the teacher, was great at sports and maths, and who kept a GIANT CLAM in his locker! You know the guy... *#TeamRemembrance*

@RichardOrmrod The win for *Genesis* was entirely predictable, and entirely correct.

@chrismeredith41 You have chosen wisely Doctor... *Who* fans. Farewell... until the next poll.

BBC
DOCTOR WHO
THE COLLECTION
SEASON 23

The Doctor (Colin Baker) defends himself in *The Trial of a Time Lord* (1986).

→ **KEV KEITH** EMAIL
I'd only recently listened to *Mission to the Unknown* for the first time, so it was pretty amazing to see the recreation. They really did it justice. Loved every second.

JOE CASSELS SAXMUNDHAM
Watching *Mission to the Unknown* remade, using techniques, direction and acting styles close to those of the time, truly felt like a glimpse into the past. The students involved may well have learned a lot about vintage television and how things were done in the mid-60s, but we fans got something utterly priceless in the process.

Readers have also been enjoying *The Trial of a Time Lord* (1986) on the recent Blu-ray release of Season 23...

TIME TRIAL

STUART DERRY EMAIL
The most anticipated delivery of the entire year: *The Collection – Season 23.* Although I'm over 30 years older than I was the first time I watched it, I still bounced up and down with excitement when it arrived.

The extended edits and a new mix of the theme tune really bring the episodes to life. Particularly the 2019 version of *Terror of the Vervoids*... wow! The picture restoration has made the whole thing look better as well! I was reliving a Season 23 that was so good it was as if I'd never seen it before.

I really enjoyed the new special features, especially *The Doctor's Table*. I've always been a massive fan of Colin Baker's work on *Doctor Who* and this new collection has reinforced my love for Season 23. Time has been kind to *Trial* itself, too. It isn't convoluted. It's exciting and different enough to keep viewers hooked, and even on a shoestring budget, with 1986 tech, it manages to be wonderful and watchable.

To all of the cast and crew who worked on the show back in 1986, and all responsible for this stunning repackage, I salute you and thank you. *Everything* about this Blu-ray collection is pitch-perfect and makes me proud to be a Sixth Doctor fan.

It takes you away – *Terror of the Vervoids* (1986).

BOB JOHNS EMAIL
Season 23 is one of the 'fan coming of age' *Who* seasons for me. I keenly videoed all the episodes when they went live as a newly minted fan, no longer just a keen viewer. Thirty-odd years of ageing cynicism had deadened my enthusiasm, but a friend's excited comments about the Season 23 Blu-ray extras finally made me splash the cash.

One thing I don't think *The Trial of a Time Lord* has ever been given credit for is the way in which the Doctor's actions are actually being checked. Certainly, the first time he was put on trial by his own people he was accused of meddling in the affairs of others. Here, he is accused of genocide. It's difficult not to agree with the accusation, but *Doctor Who* had never really before suggested that the Doctor himself was anything less than perfect.

Trial is a story which stops to think about the actions of its hero.

Thank you for all your letters, artwork and images this issue. Please keep writing in to the usual address: *dwm@panini.co.uk* DWM

POLICE PUBLIC CALL BOX

"This summer I wanted to make some oak furniture," says reader Ian Phillip Snell. "Hannah and Thomas wanted a TARDIS. We compromised!"

POLICE PUBLIC CALL BOX

A TARDIS video arcade machine that reader Harry Goddard created for his Year 12 systems engineering project.

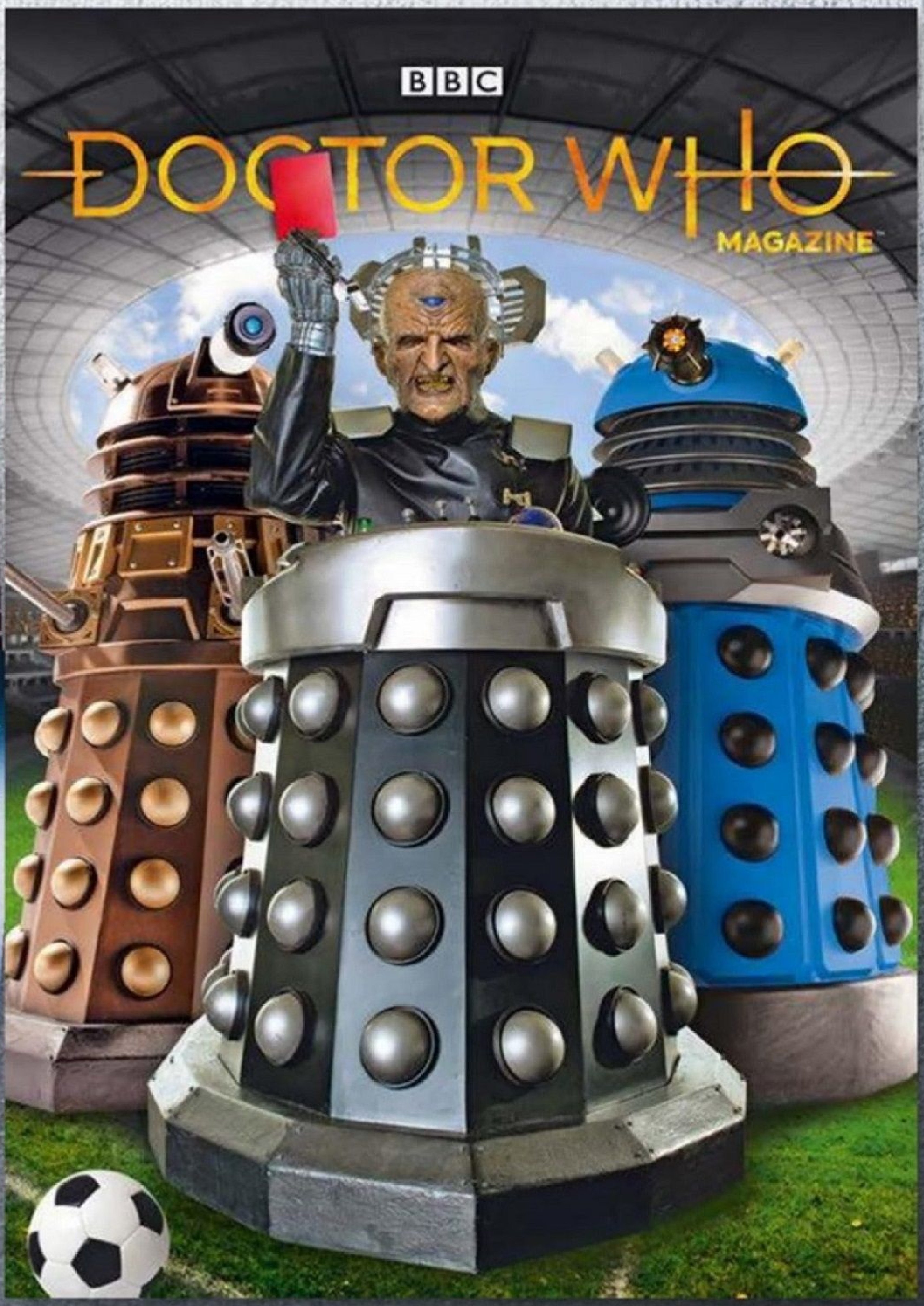
SUBSCRIPTIONS

50% OFF!

13 ISSUES FOR JUST £38!

- **EXCLUSIVE** subscriber-only issues, free from cover lines!
- Avoid any price rises during the year
- Make massive savings

BBC
DOCTOR WHO MAGAZINE
1979-2019
40th ANNIVERSARY
INSIDE: The latest issue of Doctor Who Magazine
PLUS
100-MINUTE DOCTOR WHO DVD
Including exclusive and previously unseen material!
32-PAGE SUPPLEMENT
Complete index to the first 40 years of Doctor Who Magazine!
BOX SET DOWNLOAD
11 audio adventures from Big Finish!


BBC
DOCTOR WHO
MAGAZINE

TO SUBSCRIBE **CALL** 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho and use promotional code **DW45** (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Subscriptions charged at £54.00 per annum following the first year of subscription. Offer valid from 14 November to 11 December 2019. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £85.00. EU Bar Rate: £128.00, **DWM** plus **DWM** Specials £135.00. Rest of World Bar Rate: £128.00, **DWM** plus **DWM** Specials £141.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

THE WORLD CUP OF THE DALEKS

Thirty-two Dalek stories – but only one can emerge to take its rightful place as the supreme Dalek story in a World Cup-style knockout tournament...

Feature by **ALAN BARNES**

Following on from *The World Cup of the Third Doctor* back in **DWM** 540, in October **@DWMtweets** ran several successive Twitter polls pitching Dalek story against Dalek story – many of which gathered well over 2,000 votes. The winner is revealed on page 21 – but here's how it reached the top!

QUALIFYING ROUND

QUALIFIER 1
WINNER
The Pilot [2017] (39%)
EXTERMINATED
The War Games (37%)
The Space Museum (25%)

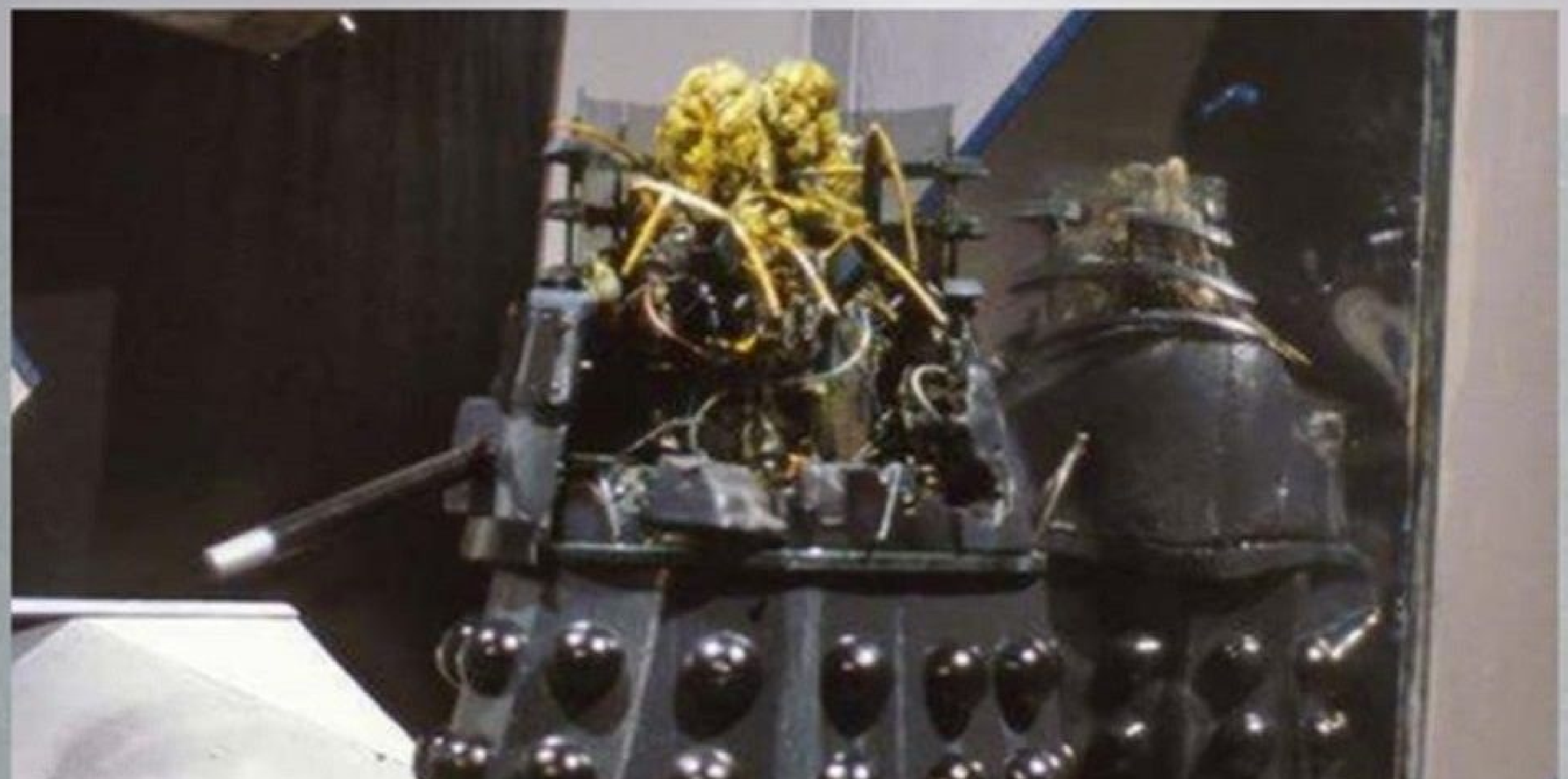
QUALIFIER 2
WINNER
The Five Doctors (76%)
EXTERMINATED
The Last Day [50th anniversary prequel] (15%)
Doctor Who [1996 TV movie] (9%)

QUALIFIER 3
WINNER
Frontier in Space (61%)
EXTERMINATED
The Wedding of River Song (20%)
Hell Bent (19%)

Since 1963, the Daleks have featured in more than 32 *Doctor Who* adventures – so how to decide which 32 qualified for the main draw?

Twenty-nine stories were deemed to have made the cut automatically, by virtue of the significance of the Daleks' role in the adventure. For example: although the Daleks were only one of many enemies whom the Eleventh Doctor (Matt Smith) faced in *The Pandorica Opens/The Big Bang* (2010), we couldn't overlook the fact that this story introduced a new Dalek variant – the so-called Stone Dalek...

To fill the three slots remaining, nine more minor appearances fought it out in three qualifying matches, drawn (as ever) from **DWM**'s TARDIS tin – with *The Pilot* (2017), *The Five Doctors* (1983) and *Frontier in Space* (1973) winning through. Of the latter, in which Skaro's meanest were revealed to have allied themselves with the Master (Roger Delgado) only in the final few minutes of the final episode, **@SandiferSmith** said: "Got to be *Frontier* as I always loved that they were masterminding it from a back seat. Oddly the idea of that got me past the disappointment of their tiny appearance in the story when I was little (they were on the VHS cover)!"

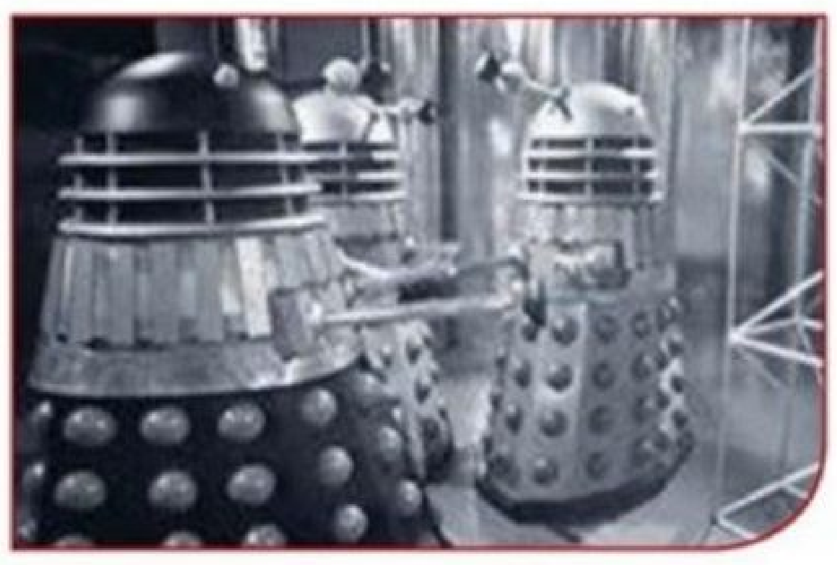


GROUP STAGE

GROUP A
WINNER
The Dalek Invasion of Earth (42%)
RUNNER-UP
Day of the Daleks (26%)
EXTERMINATED
Revelation of the Daleks (22%)
Daleks in Manhattan/Evolution of the Daleks (10%)

GROUP B
WINNER
The Power of the Daleks (41%)
RUNNER-UP
The Stolen Earth/Journey's End (31%)
EXTERMINATED
Army of Ghosts/Doomsday (18%)
The Time of the Doctor (9%)

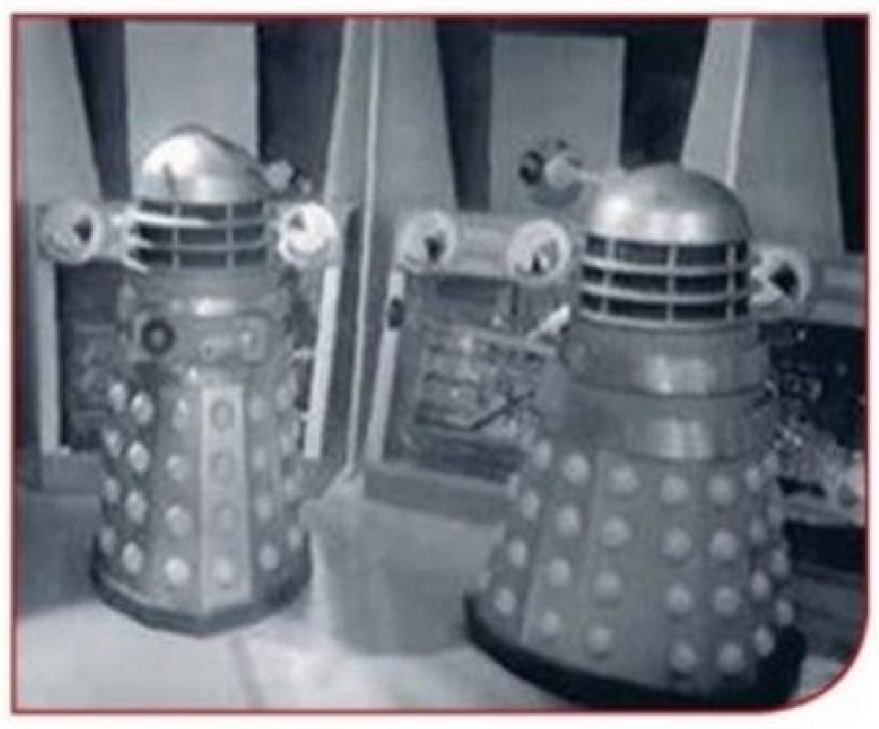
GROUP C
WINNER
Bad Wolf/The Parting of the Ways (45%)
RUNNER-UP
The Evil of the Daleks (32%)
EXTERMINATED
The Pandorica Opens/The Big Bang (13%)
The Chase (10%)



GROUP D
WINNER
The Daleks' Master Plan (41%)
RUNNER-UP
Asylum of the Daleks (28%)
EXTERMINATED
The Five Doctors (21%)
Into the Dalek (10%)

GROUP E
WINNER
Genesis of the Daleks (81%)
RUNNER-UP
Resurrection of the Daleks (9%)
EXTERMINATED
The Pilot [2017] (6%)
Victory of the Daleks (4%)

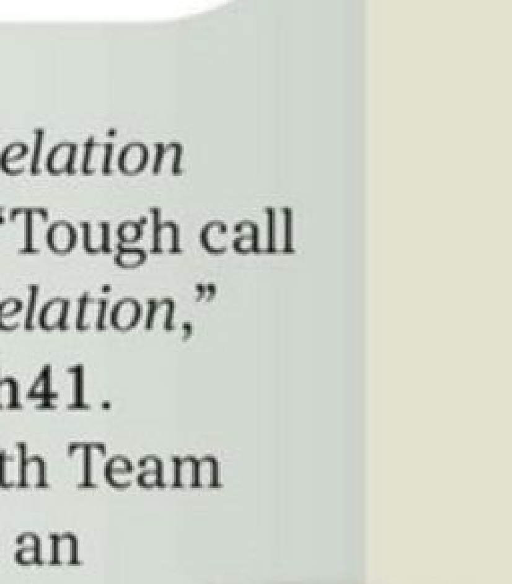
GROUP F
WINNER
Remembrance of the Daleks (64%)
RUNNER-UP
Planet of the Daleks (16%)
EXTERMINATED
Death to the Daleks (10%)
Resolution (9%)



GROUP G
WINNER
The Mutants [aka The Daleks, 1963-64] (51%)
RUNNER-UP
Destiny of the Daleks (28%)
EXTERMINATED
Frontier in Space (14%)
Mission to the Unknown (7%)

GROUP H
WINNER
Dalek (52%)
RUNNER-UP
The Day of the Doctor (30%)
EXTERMINATED
The Magician's Apprentice/The Witch's Familiar (13%)
Twice Upon a Time (4%)

The final 32 were randomly drawn into eight groups. *The Dalek Invasion of Earth*, the monsters' first ever return appearance (1964), soared straight to the top of Group A – with the time-twisted Third Doctor adventure *Day of the Daleks* (1972) only taking the runner-up slot after a terrific tussle with the blackly horrible Sixth Doctor saga *Revelation of the Daleks* (1985). "Tough call between *Day* and *Revelation*," noted **@chrismeredith41**. **@SiHunt1234** was with Team Necros: "*Revelation* is an unusual story, but that's a positive. It builds to an impressive climax in the last quarter with barely anyone surviving a tense →



→ final battle! And Colin Baker's Doctor has never been so heroic."

Two Tenth Doctor two-parters battled to survive Group B – but in the end, the Cybermen face-off *Army of Ghosts/Doomsday* (2006) was well beaten by *The Stolen Earth/Journey's End* (2008), perhaps surprisingly. The first of the modern series finales won Group C comfortably, though: "*The Parting of the Ways* was the easiest choice ever," claimed @JamesStreetmanx. Fans of *The Chase* (1965) were disappointed by its bottom ranking here – like @SpencerSCarter, for example: "*The Chase* last? Oh come on people!!!!" @superbagguy was more sanguine about the result: "I voted for *The Chase* because it's lovable but *Bad Wolf* is THE Dalek banger of our age."

As one might have expected, there were decisive victories for the 12-part First Doctor epic *The Daleks' Master Plan* (1965-66) and the Fourth Doctor's Skaro-set origin adventure *Genesis of the Daleks* (1975) in Groups D and E respectively – with the latter taking more than four in every five votes, giving it the biggest win in the whole group stage. "Can we really choose who lives and dies? Do we have the right?" asked @NotoffPineapple, waggishly. "You might as well just accelerate *Genesis* to the semi-final right now!" wrote @ajohnmain. Notably, however, neither of the qualifiers that took places in both of these groups came last. Firstly, the lone Dalek lost in Gallifrey's Death Zone in *The Five Doctors* (1983) contrived to beat 'Rusty', whose innards the Twelfth Doctor (Peter Capaldi) traversed in *Into the Dalek* (2014) – a story that "deserves a bit of love," according to @Tempus_Fugit0. Then the fleeting Movellan rematch glimpsed in *The Pilot* (2017) narrowly prevailed over the New Paradigm Daleks unveiled in *Victory of the Daleks* (4%) – a team with particularly distinctive colours: "*Victory* is sorely underrated," reckoned @whophd.

The Shoreditch-set Seventh Doctor adventure *Remembrance of the Daleks* (1988) was the hugely popular winner of Group F. For @FireViking98, "*Remembrance* was the story that introduced me to classic *Doctor Who*, it's been my favourite ever since." @MikeBentley_HC, meanwhile, recalled watching it as a child and finding the Dalek that ascends the stairs at the end of Part One "terrifying". *Planet of the Daleks* (1973) came a distant second in *Remembrance*'s group, winning out over *Death to the Daleks* (1974) – which narrowly beat the most recent Dalek adventure, *Resolution* (2019), into third place. "Always loved *Planet of the Daleks*, although *Death* came close… thought the Exxilons were scary as hell as a kid," recalled @chuzzler1976. "The head says *Remembrance* but the heart says *Death*. I love *Death to the Daleks*! Such an unloved atmospheric story. The Daleks at their scheming best," wrote @JH_Barron.

Resolution had its advocates, too: "Harsh on *Resolution* being grouped with *Remembrance*, two of the all-time best Dalek stories," said @thenamesgould.

The 2005 story *Dalek*, which reintroduced the monsters to the relaunched series, topped Group H – despite stiff competition from the massively popular 50th anniversary adventure *The Day of the Doctor* (2013), in which the creatures at last got to trundle amok on Gallifrey on the last day of the Time War. "Oh tough one!" said @PeterDNolan. "*Day* is a masterpiece but despite being in it quite a bit it's not really about the Daleks," he concluded. "Aaaarrrgggghhhh!" cried an agonised @Steve_Olley. "Best episode or best Dalek episode? *Dalek* is sublime but *DotD* is possibly my favourite *DW* story of all time…"

You'll remember, of course, how those *Day of the Doctor* scenes showed innocents slaughtered in Dalek crossfire – and *The Magician's Apprentice/The Witch's Familiar* (2015), co-starring young and old Davros and Missy, was cut down no less brutally here. "*Magician's Apprentice* was all I ever wanted from *Doctor Who*. My fav story of the entire new era," said @conradslater. **DWM**

Top from left: *The Chase* (1965); *Into the Dalek* (2014); *Victory of the Daleks* (2010); and *Death to the Daleks* (1974).

Right: In *Resolution* (2019) the Doctor (Jodie Whittaker) encounters a Dalek in a crude, self-constructed casing.

FULL CAST AUDIO DRAMAS FROM **BIGFINISH.COM**

FROM THE WORLDS OF

BBC DOCTOR WHO

DEREK **JACOBI** • MARK **GATISS** • SEÁN **CARLSEN**
WITH NICHOLAS **BRIGGS** AS THE DALEKS

THE WAR MASTER

ANTI-GENESIS

TIME **CAN** BE REWRITTEN...

COLLECTOR'S EDITION BOX SET AND DOWNLOAD AVAILABLE IN DECEMBER

ALSO AVAILABLE: THE WAR MASTER 1-3

DOCTOR WHO
THE WAR MASTER
ONLY THE GOOD

BBC DOCTOR WHO
THE WAR MASTER
THE MASTER OF CALLOUS

BBC DOCTOR WHO
THE WAR MASTER
RAGE OF THE TIME LORDS

SCAN QR CODE TO HEAR MORE

bgfn.sh/wmag

BIG FINISH WE LOVE STORIES

BBC STUDIOS

@BIGFINISH • THEBIGFINISH • BIGFINISHPROD

BBC, Doctor Who (wordmarks, logos and devices), and TARDIS and DALEKS (wordmarks and devices) are trademarks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and insignia © BBC 2018. Licensed by BBC Studios.

KNOCKOUT STAGE

As the tournament progressed, recent favourites were pitted against classics from the earliest decades of the show's history...

Feature by **ALAN BARNES**

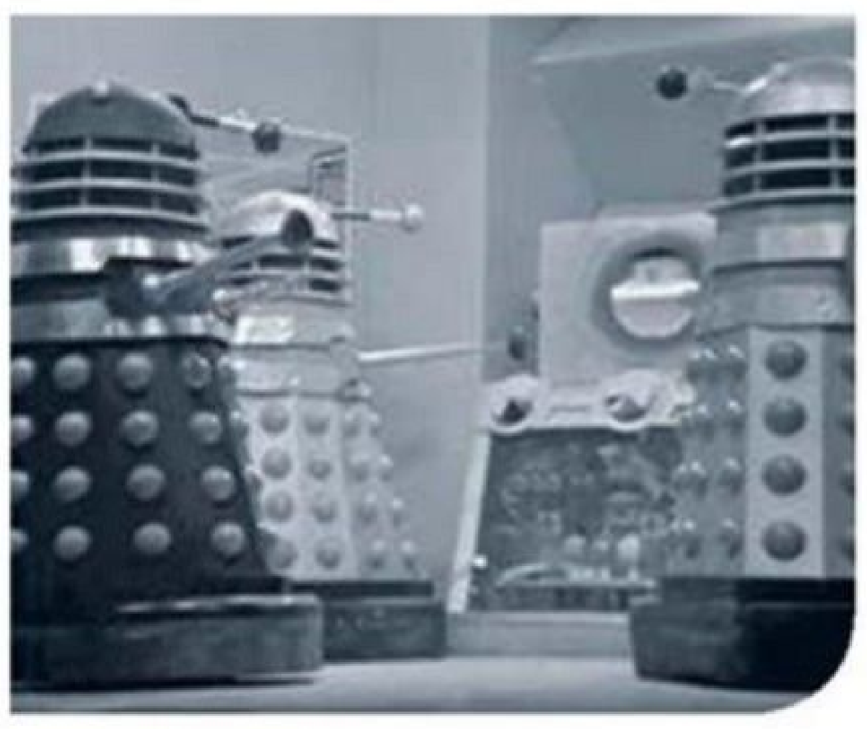
Onto the knockout stage – and straight into a bruisingly close clash between two global Dalek takeovers; one in which the monsters sought to move the Earth around the universe, one in which they succeeded! Ultimately, *The Dalek Invasion of Earth* (1964) prevailed, with six per cent more votes than *The Stolen Earth/Journey's End* (2008).

"Two great invasion stories – but I have to give it to *Dalek Invasion of Earth*," wrote **@JH_Barron**. "It set the template for all future Dalek stories, turning them from sinister survivors into all-conquering villains." For **@SiHunt1234**, though, *The Stolen Earth/Journey's End* "has to be the peak of Russell T Davies' *Doctor Who*. The Daleks and Davros, gunning for the whole of creation!"

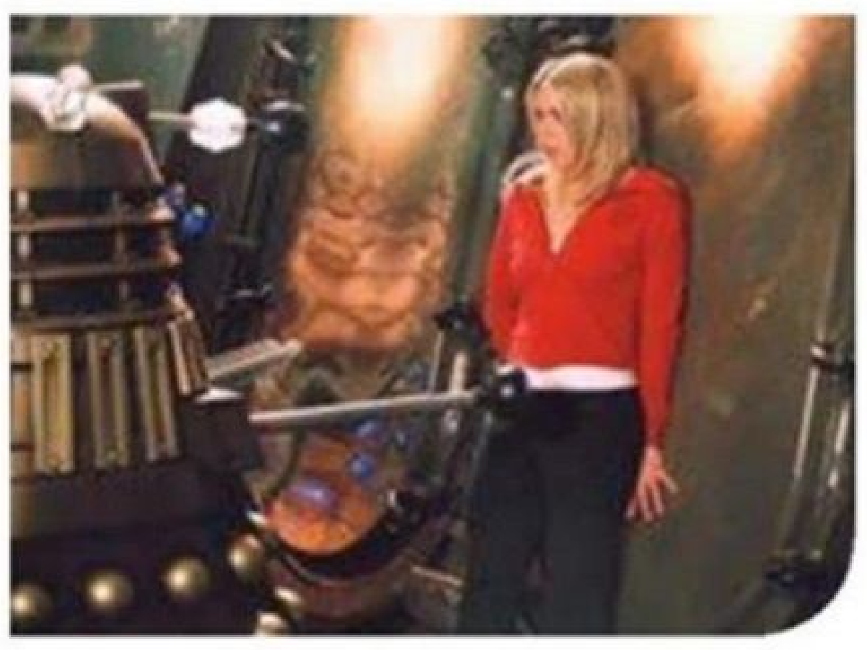
RTD season finale fans could find consolation in a relatively easy win for *Bad Wolf/The Parting of the Ways* (2005) over *Asylum of the Daleks* (2012) in Match 2 – despite the presence of 'every Dalek ever' in the latter. Still, it wasn't as easy a win as 1975's *Genesis of the Daleks*' thumping victory over 1973's *Planet of the Daleks* in Match 3 – a 9-1 whitewash, pretty much. "Must admit, this is like Germany vs San Marino," observed **@AnthonyDry**, not inaptly. "*Planet* will come out of this poorly, it doesn't deserve to. Very unlucky draw," said **@Johnboy_Cook**. "Easy choice," reckoned **@fitgeek_uk**. "One is six episodes of meaningless running around, abysmal science and utterly illogical plot developments... and the other is *Planet of the Daleks*. :)"

Match 4 was by far the closest – with the vote evenly split at 50/50 just 50 minutes before the end of the poll. "A Zygon runaround that the Daleks hardly featured in is going to beat the first, and one of the greatest, Dalek stories??" wondered a seemingly horrified **@GregCam58873959**. As it turned out, the original Dalek serial (1963-64) gained enough votes in that final 50 minutes to rob *The Day of the Doctor* (2013) of a place in the quarter-finals – but only just.

Second Doctor Patrick Troughton's debut adventure *The Power of the Daleks* (1966) faced *Day of the Daleks* (1972) in Match 5. A tricky choice, according to **@AndrewCurnow**: "It would depend if I was looking to be gripped or entertained. Today I think the latter so it's got to be *Day*..."



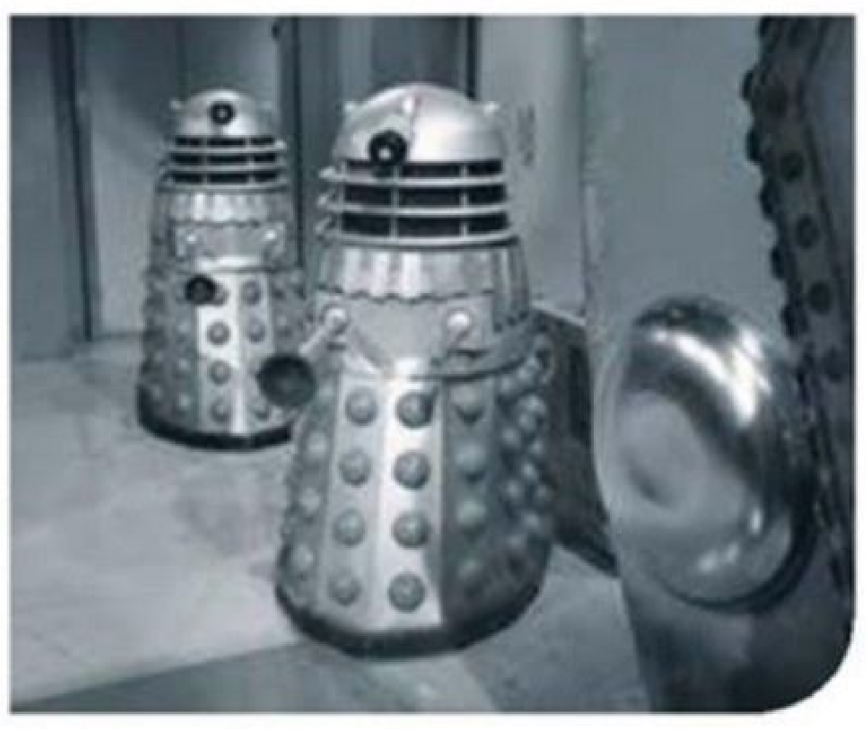
MATCH 1
Group A winner v Group B runner-up
WINNER
The Dalek Invasion of Earth (53%)
EXTERMINATED
The Stolen Earth/Journey's End (47%)



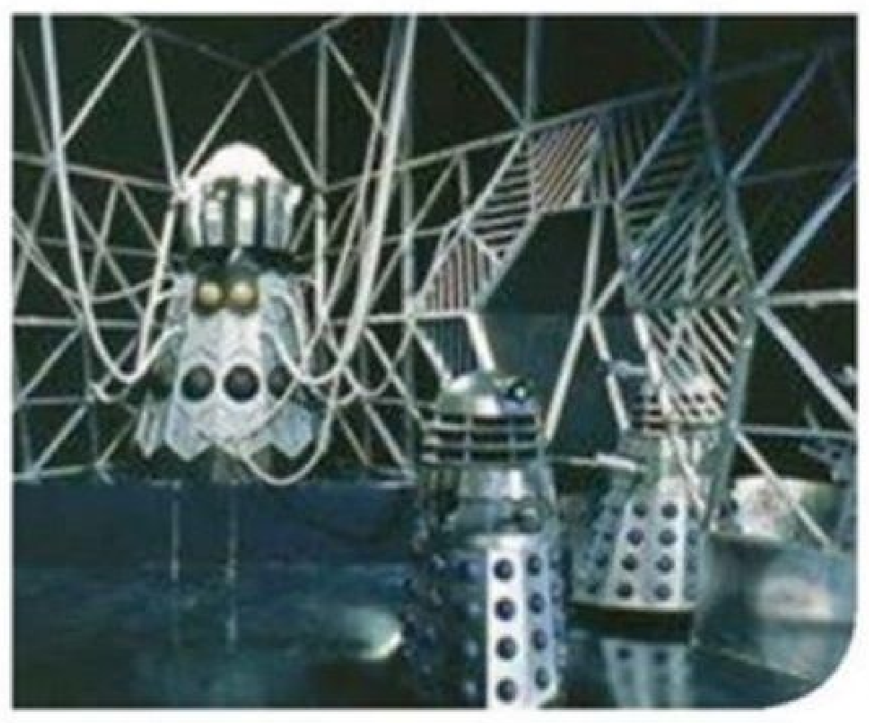
MATCH 2
Group C winner v Group D runner-up
WINNER
Bad Wolf/The Parting of the Ways (74%)
EXTERMINATED
Asylum of the Daleks (26%)

MATCH 3
Group E winner v Group F runner-up
WINNER
Genesis of the Daleks (89%)
EXTERMINATED
Planet of the Daleks (11%)

MATCH 4
Group G winner v Group H runner-up
WINNER
***The Mutants* [aka *The Daleks*]** (51%)
EXTERMINATED
The Day of the Doctor (49%)



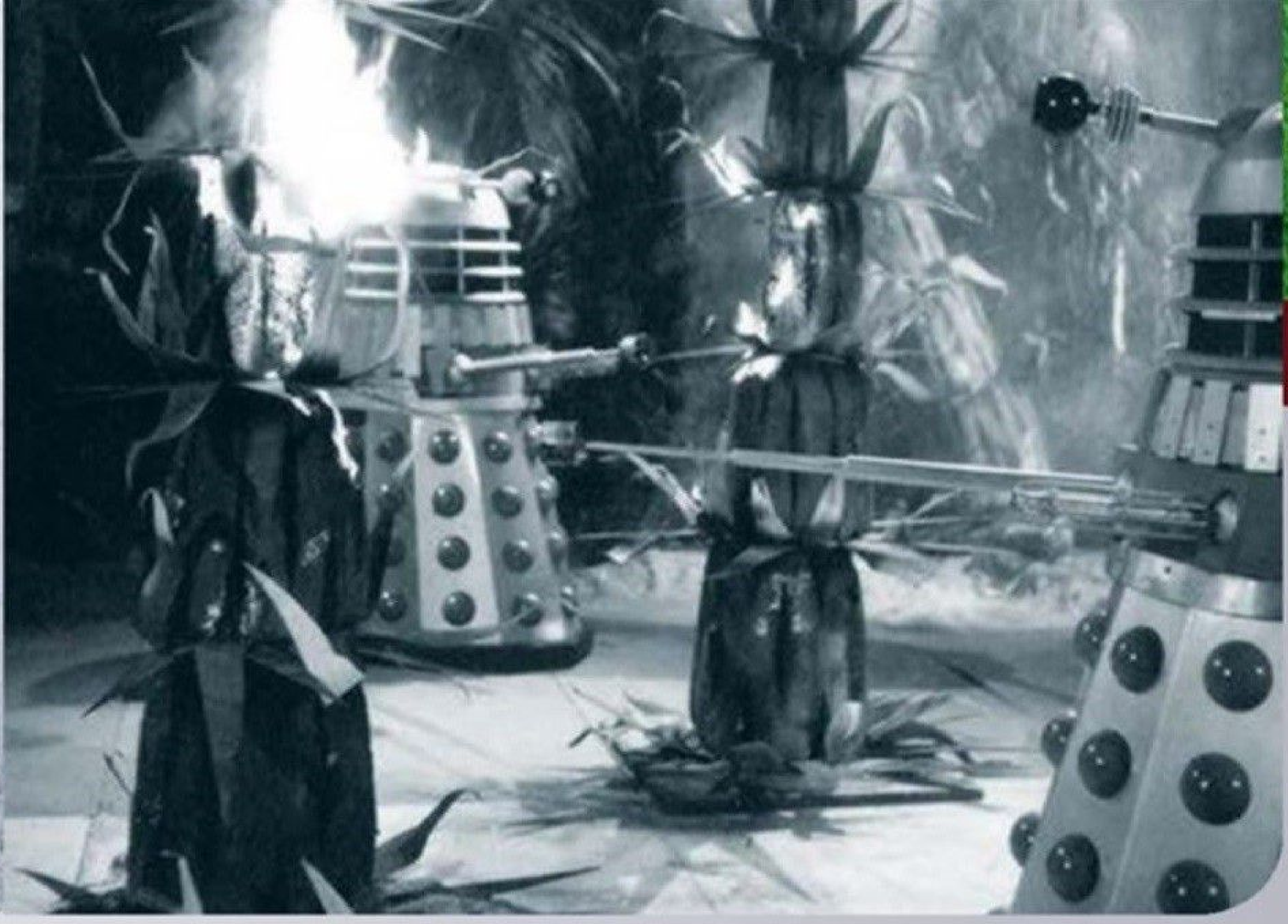
MATCH 5
Group B Winner v Group A runner-up
WINNER
The Power of the Daleks (60%)
EXTERMINATED
Day of the Daleks (40%)



MATCH 6
Group D winner v Group C runner-up
WINNER
The Evil of the Daleks (52%)
EXTERMINATED
The Daleks' Master Plan (48%)

MATCH 7
Group F winner v Group E runner-up
WINNER
Remembrance of the Daleks (83%)
EXTERMINATED
Resurrection of the Daleks (17%)

MATCH 8
Group H winner v Group G runner-up
WINNER
Dalek (77%)
EXTERMINATED
Destiny of the Daleks (23%)



Sixty per cent of you thought differently, however – and that was the last of the Third Doctor's Dalek encounters gone. The Second Doctor also featured in Match 6 – a showdown between two super-sized 1960s sagas. "*The Daleks' Master Plan* [1965-66] over *Evil* would be most people's choice, surely," thought **@SKiiZZ** – but in the event, *The Evil of the Daleks* (1967) beat *Master Plan* by 52:48 per cent. For **@frankyandyvinny**, this was: "The hardest contest of the second round, but *Evil* squeaks through as it's more imaginative than *Plan*. Although I wish we had episode seven of each story, as I'd love to watch them."

Remembrance of the Daleks (1987) walloped 1984's *Resurrection of…* in Match 7. "Ouch," said **@jasonrhd** – and the result came as no surprise to **@Heraldofcreatio**: "The Fifth is my favourite Doctor but how the complete mess that is *Resurrection* got out of the group stages is beyond me. It is all over the place."

The last story to go through to the quarter-finals, then, was *Dalek* (2005) – which turned out to be the stone that blunted 1979's *Destiny of the Daleks*' scissors (or something). But *Destiny* had a significant number of supporters cheering it on throughout. "A much maligned story, that really has a lot going for it," insisted **@WHO_EU16**. "Tom Baker and Lalla Ward really gel from the off, the Movellans are an interesting robot, the mood of Skaro is captured well… a nicely paced, very Douglas Adams-influenced script, underrated." The same word leaped to the fingers of **@superbagguy**: "Easy win for *Dalek* but *Destiny* is *really* underrated! Peak *Doctor Who* quarry work!" **DWM**

Dalek **turned out to be the stone that blunted *Destiny of the Daleks*' scissors.**

Opposite page below: Inmates held captive inside the *Asylum of the Daleks* (2012).

Top left: Jon Pertwee as the Doctor in a publicity shot from *Day of the Daleks* (1972).

Top right: The jungle on the planet Kembel is put to the flame in *Day of Armageddon*, the second episode of *The Daleks' Master Plan* (1965-66).

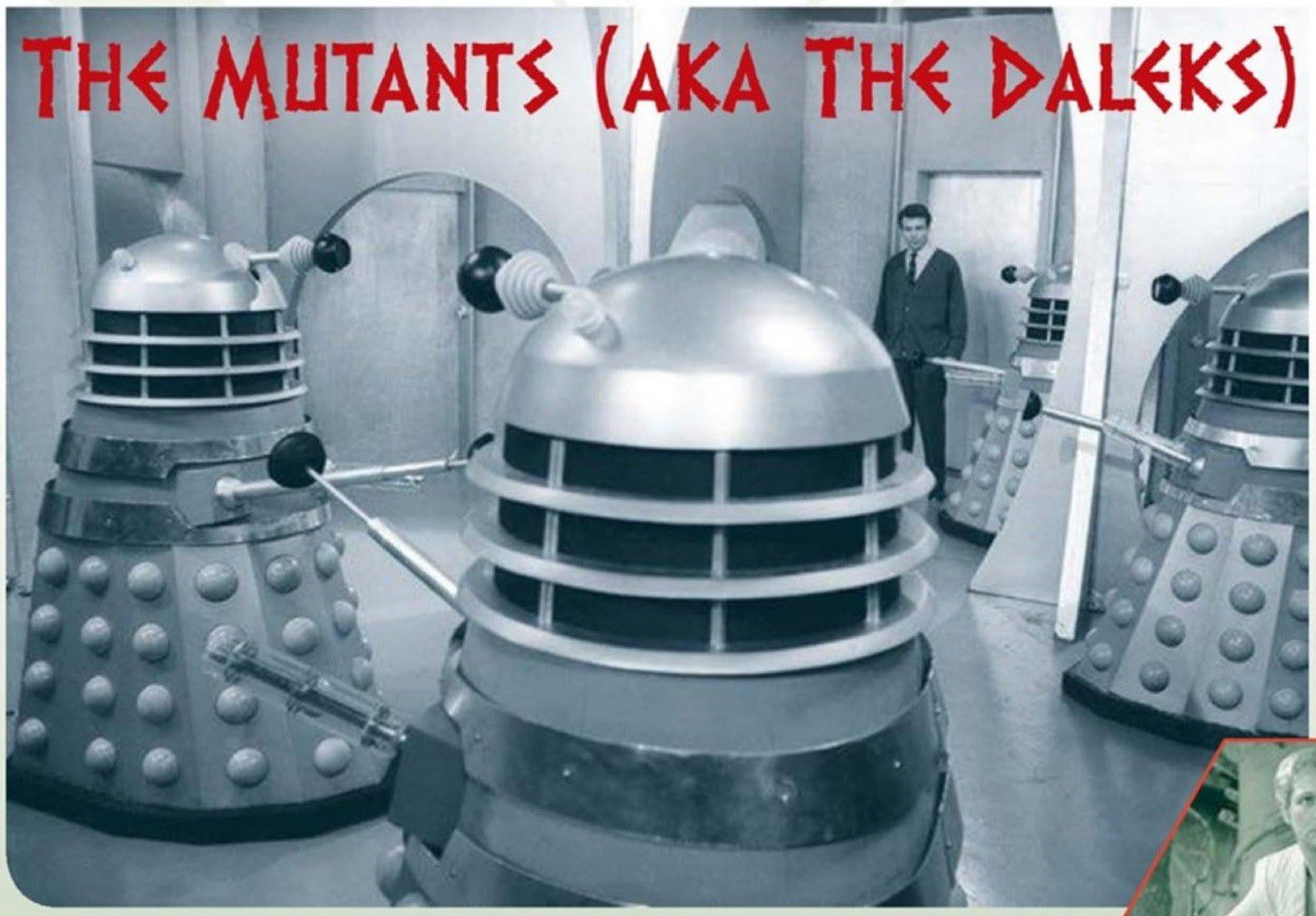
Above inset: *Destiny of the Daleks* (1979).

Left: Davros (Julian Bleach), the creator of the Daleks, in *The Stolen Earth* (2008).

QUARTER FINALISTS

These stories didn't have what it took to win our tournament, but each one is a classic in its own right...

THE MUTANTS (AKA THE DALEKS)



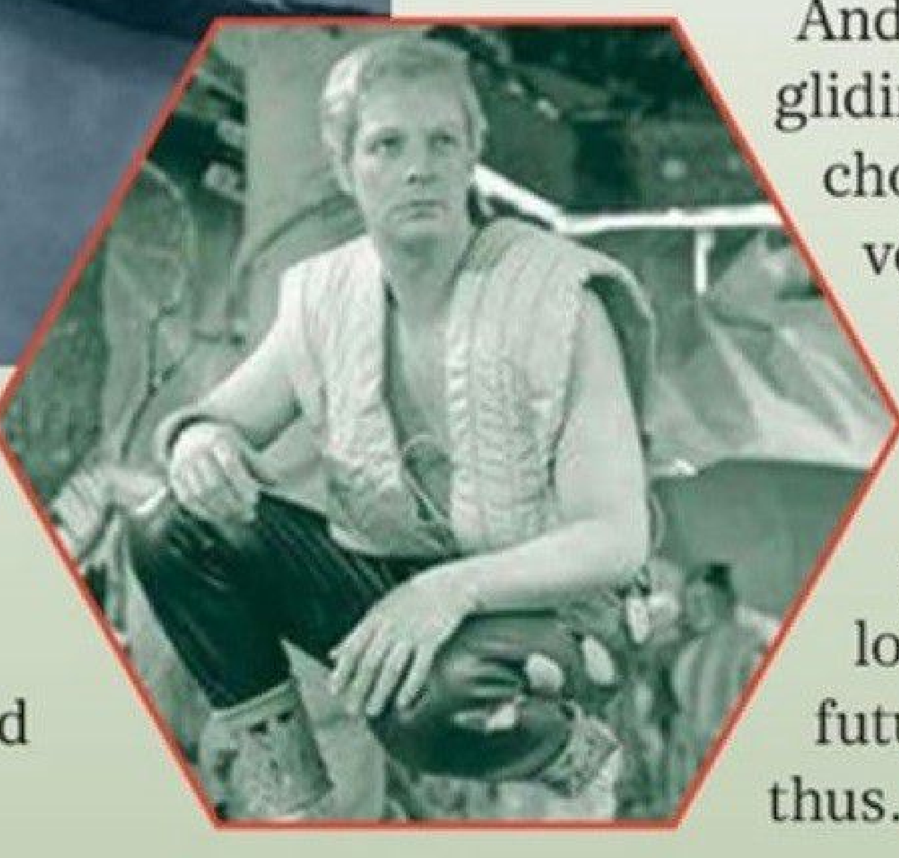
Left: Ian Chesterton (William Russell), surrounded by mysterious aliens in *The Mutants* (aka *The Daleks*, 1963-64).

Below: Alydon the Thal (John Lee) in his PVC leggings.

The Doctor's first journey to an alien world to meet the Daleks is an epic quest, but played out in spaces the size of your average living room. New perils are never more than three script pages away, a melee of ideas on a planet Skaro of non-sequiturs. There are trees made of ash, eyeball-laced swamps, inert metal lizards, impossibly beautiful Thals and, of course, the Daleks themselves.

Writer Terry Nation was no science-fiction visionary; at this stage in his career he was predominantly a comedy writer who found himself at a loose end between jobs. One suspects his tales of derring-do owe more to a half-remembered matinée of 1960's *The Time Machine* than to any deeper concept, yet, in what was only the second *Doctor Who* serial, he hammers out the template for so many of the science-fiction adventures that would follow.

So far, so pulp fiction. It's the execution that elevates *The Mutants*, literally, to high art. The settings draw from swish 1960s interior design; the alien Thals are dressed for the catwalk, with Mary Quant hairdos and bare flesh glimpsed through hexagons cut into their PVC leggings. Racy stuff before *Juke Box Jury*.



And then there's the Daleks, gliding about in their impeccably choreographed robot ballet, with voices made for the playground. They're a masterpiece design; part modernist architecture, part kids' fairground ride, part Sputnik; highbrow, lowbrow, but looking to the future. *Doctor Who* was ever thus. **STUART MANNING**

THE DALEK INVASION OF EARTH

The second Dalek adventure strikes against two principles fundamental to *Doctor Who*: the weekend and the family.

Once captured, 22nd-century humans have no respite from work, other than death. The Daleks operate as a hierarchy, with Robomen placed between them and the oppressed humans. Robomen are people who have been operated on so that their brains are controlled remotely by the Daleks, enforcing Dalek rule until the conflict between their essential human and imposed Dalek natures overwhelms and kills them.

Family is dispassionately dismantled by the Daleks. Jenny (Ann Davies) has a brother who has been turned into a Roboman. Larry (Graham Rigby) stows away on the Dalek saucer in the hope of finding his brother Phil, only to discover that Phil (Peter Badger) has been robotised and that appealing to his memories of his wife Angela has no effect. Humanity is only recovered in death.

It's this war on family that gives the Daleks one of their greatest victories over the Doctor, even in defeat. A shot in the first episode presents a family tableau: Ian (William Russell) with his arm round Barbara (Jacqueline Hill) as parent figures, next to the Doctor (William Hartnell) and his granddaughter Susan (Carole Ann Ford). The Daleks' conquest of Earth allows Susan to meet and fall in love with David Campbell (Peter Fraser), thereby breaking this family unit.

For many viewers who had followed *Doctor Who* over its first 13 months, the departure of Susan must have been a deeper shock than seeing Daleks in possession of London landmarks. The Daleks were vanquished, but the process changed *Doctor Who* forever. **MATTHEW KILBURN**

Left: Jenny (Ann Davies) and Barbara (Jacqueline Hill) are held prisoner in *The Dalek Invasion of Earth* (1964).

Right: The Doctor (William Hartnell) and Susan (Carole Ann Ford) share an embrace.

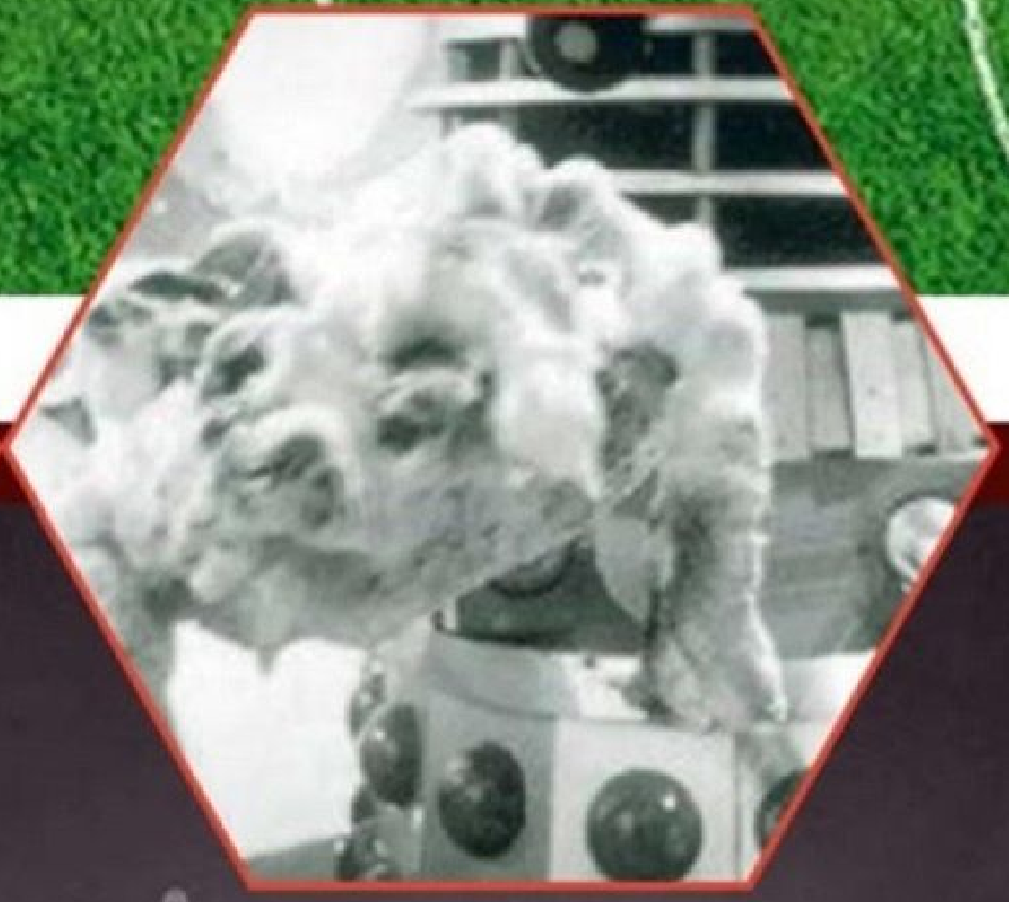
THE POWER OF THE DALEKS

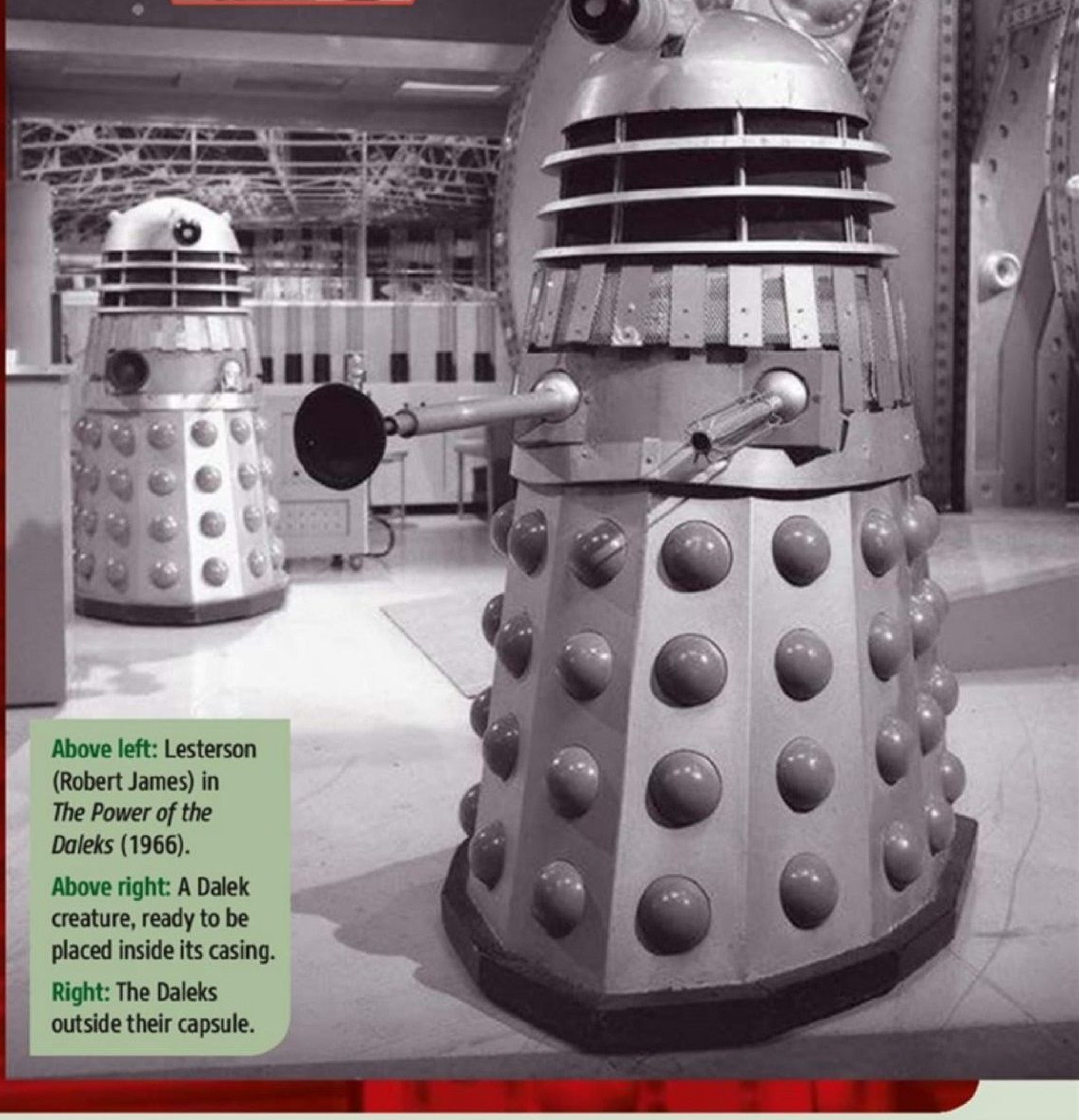
In pitting Patrick Troughton's Second Doctor against the Daleks in his opening adventure, the intention may well have been to reassure viewers that this was the same *Doctor Who* they remembered – but in practice, David Whitaker's story was far from reassuring. Not only was the old Doctor replaced by a strange, younger man who seemed uncertain of his own identity, but even his old enemies seemed decidedly out of character…

When human colonists on the planet Vulcan excavate a capsule containing three dormant Daleks, the scientist Lesterson (Robert James) sets about reviving the creatures – against the Doctor's dire warnings. Viewers had never seen the mighty Daleks in such an apparently powerless position, but Whitaker uses this story to show a whole new side to them – a cunning, manipulative streak. Pretending to be willing servants of the colonists, the Daleks are able to exploit the political intrigues of their 'masters' whilst building up their own forces.

Whitaker's multi-layered plotting sustains an incredible tension across the six episodes, aided by some intriguing, game-changing cliffhangers. Especially memorable are those for Episode Two, where the Doctor's warnings are drowned out by a revived Dalek chanting, "I am your servant," and Episode Four, when a horrified Lesterson finds a Dalek production line inside the capsule – giving viewers their first glimpse of how the creatures are made.

But it's the unprecedented glimpse of the psychological cunning of the Daleks that lingers most in the memory, proving influential on subsequent Dalek tales to this day. **JOSEPH OLDHAM**





Above left: Lesterson (Robert James) in *The Power of the Daleks* (1966).

Above right: A Dalek creature, ready to be placed inside its casing.

Right: The Daleks outside their capsule.

THE EVIL OF THE DALEKS

This is another story that illustrates why writer David Whitaker was so valuable to *Doctor Who*, and the Daleks in particular. This is *The Chase* retold by MR James – a race through time, a journey into human imagination through a haunted house, and a final battle between machine creatures in a burning metal city. Everything is covered in Gothic nastiness.

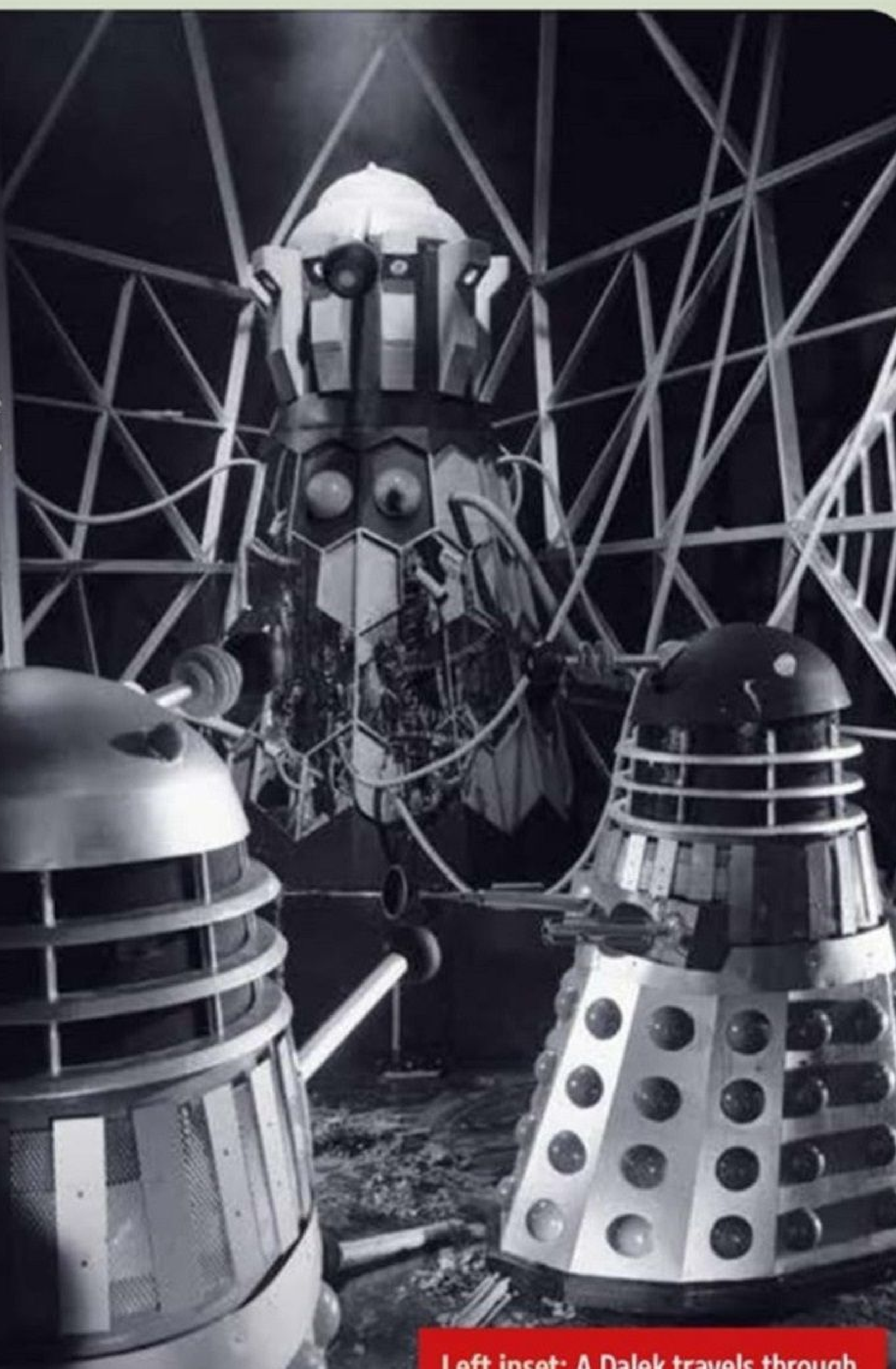
The Evil of the Daleks (1967) is resolutely mysterious. Much of the surviving soundtrack is just wondrous noise. Off-air photographs are covered in glue. John Peel had to guess when novelising it. This is a *Doctor Who* story that doesn't want us to know what it is. MR James again.

The more we know, the more entrancingly confused we are. Why do the Daleks build a time-travelling antiques shop? What's Victorian Roboman Arthur Terrell up to? What tragedy haunts the Waterfields? How are the Daleks conjured up by mirrors and static electricity?

These unknowable mysteries haunt us so much we forget some of what we do know. The Doctor (Patrick Troughton) and Jamie (Frazer Hines) solve mysteries in a swinging 60s coffee bar! Windsor Davies is in it! The Doctor plays trains with Daleks!

Seven episodes proceed like nightmare jazz. Settings and characters dissolve kaleidoscopically until we arrive on Skaro and the Doctor finally confronts the Emperor Dalek. Designed as a possible farewell to the Daleks, Whitaker gives us a ghoulish reimagining of their first story – steel corridors replaced by shadowy lattices with deranged Victorian inventors lurking in the dark.

The Evil of the Daleks shows *Doctor Who* can be baffling *and* thrilling, and all the more haunting for it. And, as we can never know for sure what it was, it lurks in our imaginations… proof the Emperor Dalek won after all. **JAMES GOSS**



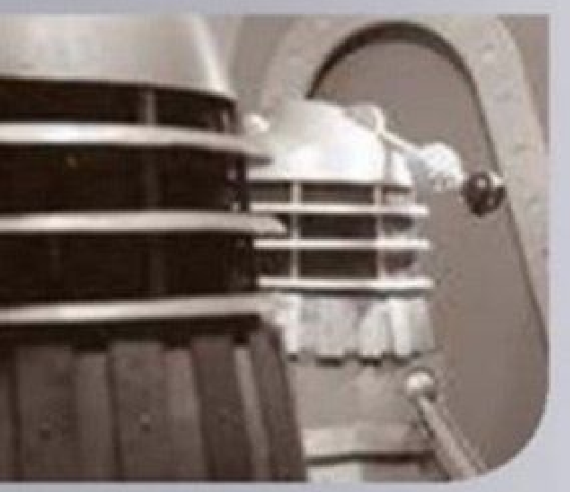
Left inset: A Dalek travels through time in *The Evil of the Daleks* (1967); and Edward Waterfield (John Bailey) remonstrates with a Dalek.

Above: At the story's climax, Daleks attack each other in the shadow of their Emperor.

QUARTER FINALS

MATCH 9
Match 1 winner v Match 2 winner
WINNER
Bad Wolf/The Parting of the Ways (54%)
ELIMINATED
The Dalek Invasion of Earth (46%)

MATCH 10
Match 3 winner v Match 4 winner
WINNER
Genesis of the Daleks (86%)
ELIMINATED
The Mutants (aka The Daleks) (14%)



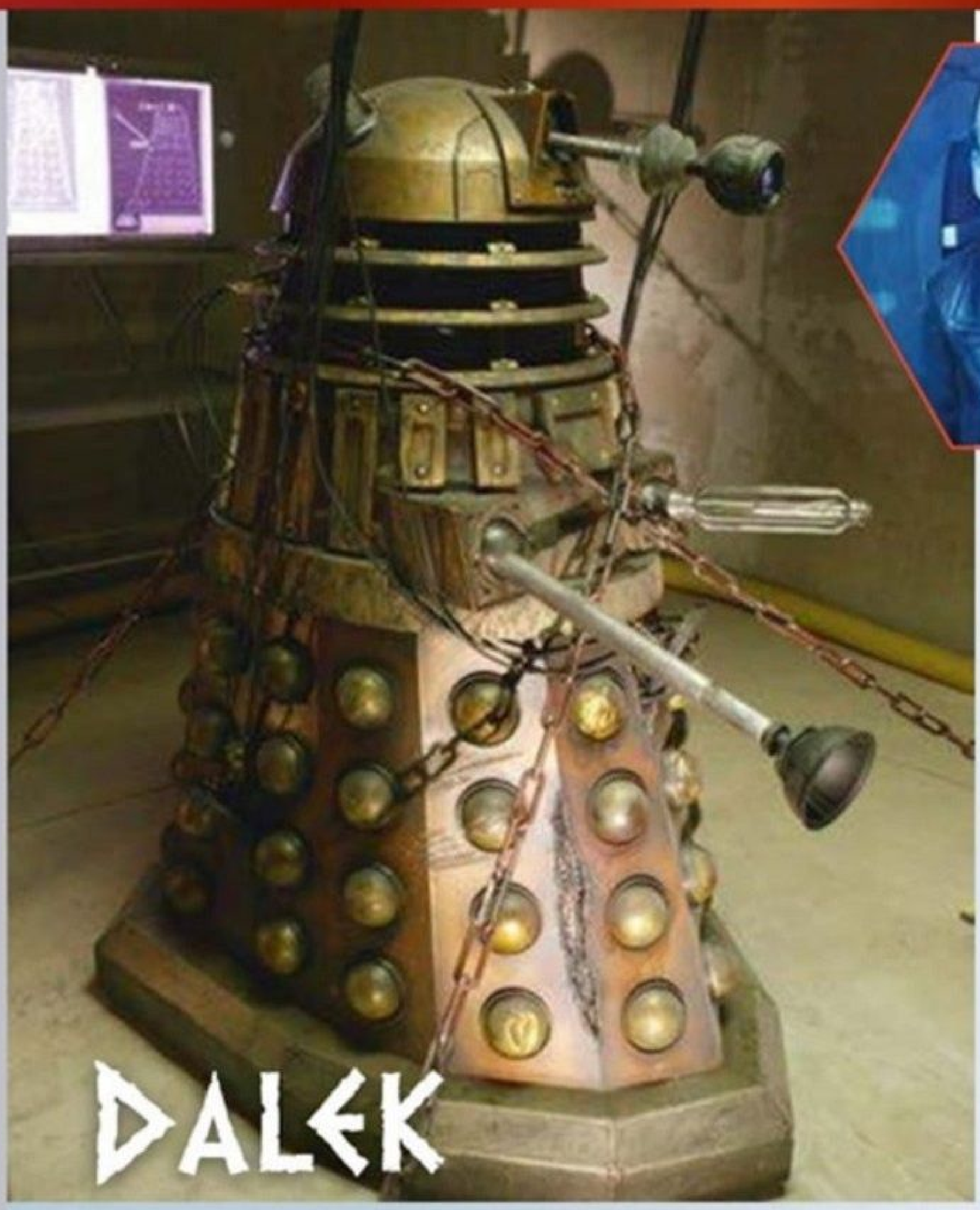
MATCH 11
Match 5 winner v Match 6 winner
WINNER
The Power of the Daleks (61%)
ELIMINATED
The Evil of the Daleks (39%)

MATCH 12
Match 7 winner v Match 8 winner
WINNER
Remembrance of the Daleks (64%)
ELIMINATED
Dalek (36%)

SEMI FINALS

MATCH 13
Match 9 winner v Match 10 winner
WINNER
Genesis of the Daleks (62%)
RUNNER-UP
Bad Wolf/The Parting of the Ways (38%)

MATCH 14
Match 11 winner v Match 12 winner
WINNER
Remembrance of the Daleks (67%)
RUNNER-UP
The Power of the Daleks (33%)



DALEK

Robert Shearman's *Dalek*, loosely based on his 2003 Big Finish audio *Jubilee*, was the sixth episode of the hugely successful *Doctor Who* revival in 2005. The expectations were high for the return of Baddie Number One, and the story didn't disappoint.

Dalek is brimming with jokes, while posing unsettling questions about compassion and guilt. Yet it remains faithful to the history of the Doctor's many battles with the Daleks over the years. Much of the episode's impact rests with Christopher Eccleston's performance, under Joe Ahearne's direction. Eccleston's Doctor squares up to the caged Dalek in their first scene together and, in just a few moments, the Time Lord expresses fear, rage, derision and grief. Rapid cuts to the Dalek's point of view as the Doctor spits out the truth about the end of the Time War add to the tension. This intense confrontation, punctuated with tight close-ups, gives us a good idea as to who the Doctor now is: someone scarred by an epic battle that has lost him everything and who is vulnerable enough to let his enemy get into his head. "You would make a good Dalek," he's told – and will be told again, centuries later, in the episode *Into the Dalek* (2014).

Dalek is bursting with ideas about power, transformation and acceptance, and, 14 years on, remains one of the series' high points. **ALEX ROMEO**

Far left: The 'Metaltron' in chains in *Dalek* (2005).
Left inset: The Doctor (Christopher Eccleston) rages at the Dalek.

BAD WOLF/THE PARTING OF THE WAYS

Regeneration stories are often world-weary, but not *Bad Wolf/The Parting of the Ways* (2005), which bounds onto the screen with a sparkling pile of gifts for fans old and new. You liked that Dalek? How about 400,000 Daleks? Soaring through space from pleasingly recognisable CGI Dalek saucers? But there's plenty to unwrap first. The Doctor in the Big Brother house. Naked Captain Jack producing a compact laser deluxe from... wherever. Rose's shockingly convincing replacement and disintegration. The first ever mention of Torchwood...

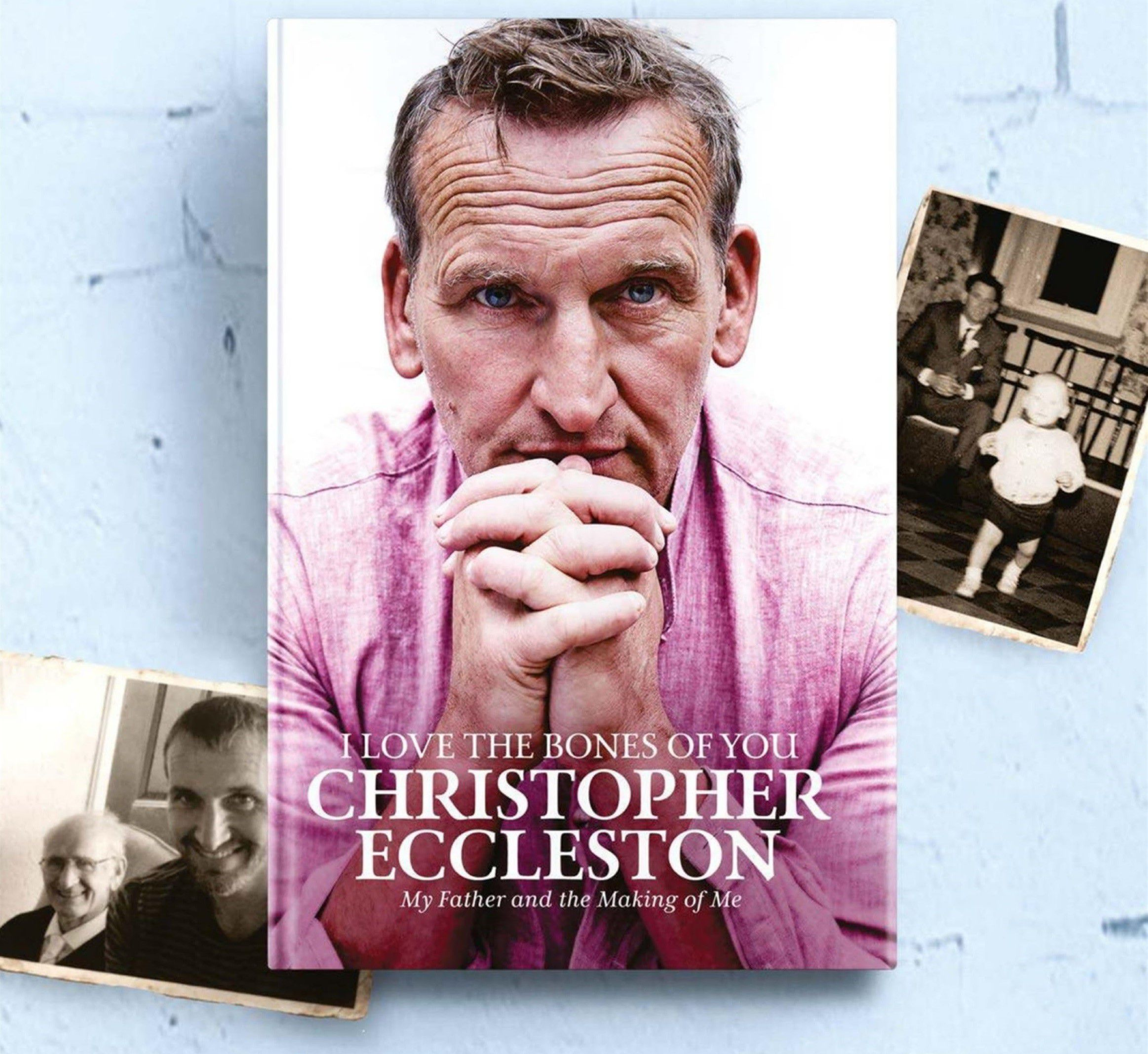
Once again, the Doctor (Christopher Eccleston) faces his oldest recurring enemy, but this story feels so young. The PTSD-ravaged Ninth seems rejuvenated by his human companions and their insatiable appetite for life. Pre-immortality, Jack (John Barrowman) is at his most Tiggerish, even in the face of certain death. And, prior to her Bad Wolf apotheosis, Rose (Billie Piper) has never been more convincingly teenage. She giggles helplessly at the Anne Droid, gives anxious side-eye at "sweet" Lynda-with-a-y (Jo Joyner), and passionately rejects Jackie and Mickey's entire world in favour of her exciting new best friends. Her fear of missing out is stronger than her fear of death – fortunately for the Doctor and Jack.

The half-human Daleks (blasphemy!) prove as ruthless as ever. The moment when the Doctor fails to fulfil his promise to protect could-have-been companion Lynda is as bleak as anything in *Doctor Who* history.

Iconoclastic, metatextual, contemporary, sly, silly, satirical, heartbreaking, breathtaking, this first Russell T Davies finale encapsulates his bold showrunning style – sometimes cruel, but never cowardly. **EMMA REEVES**

Left: The Dalek Emperor, guarded by his black-domed minions.

My father and the making of me


I LOVE THE BONES OF YOU
CHRISTOPHER ECCLESTON
My Father and the Making of Me

'A superb book full of revelations'
Daily Mail

Available from Waterstones

SIMON & SCHUSTER

2ND PLACE

REMEMBRANCE OF THE DALEKS

In a close final round, this story gained a 44 per cent share of 4,493 votes to become our runner-up...

Feature by **ALAN BARNES**

1988 – and quite suddenly, the cool kids are reading comics. *The Dark Knight Returns*, *Black Orchid*, *The Sandman*, *Animal Man* – daringly grown-up reinventions of heroes and villains who'd been popular with children in the 1960s and 70s, but whose descent into naffness or irrelevance (or both) had meant they'd skipped a generation's worth of fans.

The reinvention was at least partly down to a man whose early work had included back-up strips for *Doctor Who Weekly*. Alan Moore's not-for-children reimagining of DC Comics' mouldering old man-veg *Swamp Thing* had kicked off this new vogue a few years before, and his latest mini-series *Watchmen* is selling like 'smiley face' badges at a warehouse rave.

The Daleks had been popular with children in the 1960s and 70s, too; but one only had to have watched *Top of the Pops* that June to see how diminished they'd become – reduced to silver-painted tea chests on castors, croaking background chants while 'The Timelords' pranced along to *Doctorin' the TARDIS*, their novelty Number 1. Strange to think, then, that *Remembrance of the Daleks* had been recorded in the same BBC TV Centre studio complex just a few weeks before – because it was going to change *everything* when it went out in October.

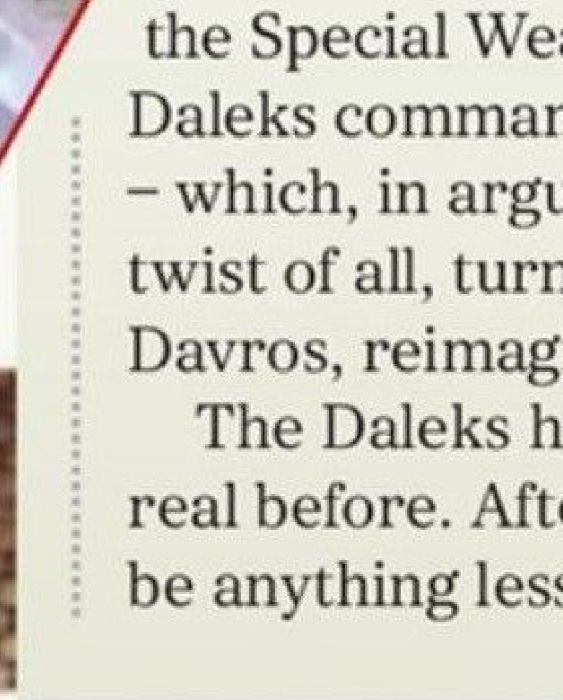
Written by Ben Aaronovitch and script-edited by Andrew Cartmel (frequent habitués of London's then well dingy Forbidden Planet comic store, both), *Remembrance* gave the Daleks the *Swamp Thing*/*Dark Knight* treatment; made them *real* again. Most obviously in the Part One cliffhanger, in which a Dalek sentry hovered its way up a staircase towards the trapped Doctor – an episode ending plainly devised to silence the old playground bore/pub boor's sneer of "How can they conquer the universe if they can't even climb the stairs?"

It's worth pointing out, too, that it's a Dalek in the cellar of a primary school – perhaps the most 'real' setting *Doctor Who* could possibly present. A Dalek that operates the vaguely Dalek-shaped transmat pad in said cellar, with an arm that ends, not in that sink plunger so often mocked by that bore/boor, but a chunky hemisphere designed to slot into its controls. One of a new race of Daleks that later lands in the playground, not by means of a CSO model, but in an actual, practical full-sized shuttle lowered on clouds of dry ice; a shuttle that also contains a mobile cannon called the Special Weapons Dalek. A race of Daleks commanded by a bulbous Emperor – which, in arguably the most iconoclastic twist of all, turns out to be its creator Davros, reimagined as a ranting head...

The Daleks had never been quite so real before. Afterwards, they'd never be anything less. **DWM**

Top right: A Dalek takes flight in the cliffhanger to Part One of *Remembrance of the Daleks* (1988).
Above inset: A 'Dalek' dances to *Doctorin' the TARDIS* on *Top of the Pops*.
Right: Jasmine Breaks as the mysterious girl in *Remembrance of the Daleks*.

THIRD-PLACE PLAY-OF



Match 13 runner-up v
Match 14 runner-up
THIRD PLACE
Bad Wolf/The Parting of the Ways (55%)
RUNNER-UP
The Power of the Daleks (45%)

FINAL

Match 13 winner v
Match 14 winner
FIRST PLACE
Genesis of the Daleks (56%)
SECOND PLACE
Remembrance of the Daleks (44%)

GENESIS OF THE DALEKS

Despite strong competition, our poll confirms that fans still regard *Genesis* as the finest of all Dalek stories. But how would contemporary audiences have perceived it? And what place did it occupy in the television landscape of the mid-1970s?...

Feature by **JONATHAN MORRIS**

Genesis of the Daleks is such an extraordinary piece of television it transcends *Doctor Who* itself.

Perhaps, instead, it should be considered as one of the many World War II dramas made during the 1970s. Beginning with *Manhunt* (1969), television took a new approach to the war, depicting its events with unsentimental realism and telling stories where death comes suddenly and characters face complex moral dilemmas. Given the similarity of tone, it's not surprising that five members of the cast of *Genesis* – Hilary Minster, Richard Reeves, Ivor Roberts, Guy Siner and Stephen Yardley – went on to appear in *Secret Army* (1977-79), with Minster and Siner getting still more wear out of their jackboots in the French Resistance sitcom *’Allo ’Allo!* (1982-92).

In particular, 1973's *The Death of Adolf Hitler* took viewers into the Berlin bunker during the final days of the war, perhaps inspiring *Genesis'* equally claustrophobic setting, while Frank Finlay's performance as Hitler, switching between unnerving calm and hysterical ranting, paved the way for Michael Wisher's performance as Davros.

Perhaps more significantly, there was the Thames Television documentary series *The World at War* (1973-74). At the same time that Terry Nation was writing his first draft of *Genesis*, episode 21 of *The World at War* was broadcast, covering the fall of Nazi Germany; while it might be a stretch to say Nation drew direct inspiration from it, it would certainly have reminded him of things to include. Indeed, his first draft is a much closer allegory of wartime events. Just as *The World at War* mentions Goebbels making propaganda broadcasts promising victory even while Russian tanks rolled into Berlin, in Nation's draft a Thal general orders a communiqué to be issued saying they've inflicted heavy losses on the enemy, when, in fact, the opposite is true.

THE WORLD AT WAR

In Nation's draft the Kaleds are only a few days away from defeat, making the Thals' rocket attack on their city an unnecessary atrocity.

The element which most explicitly echoes *The World at War*, though, is the use of boy soldiers. In the finished programme they're only mentioned once, whereas in Nation's first draft he specifies that all the Kaled soldiers in the trench are boys of 15 or 16. It seems that in rewriting the story, script editor Robert Holmes was actually toning it down – because what gives *Genesis of the Daleks* its power is that it contains all the horrors of the Second World War made suitable for, and accessible to, children. **DWM**

Top right: A Dalek patrols the trenches of Skaro in *Genesis of the Daleks* (1975).

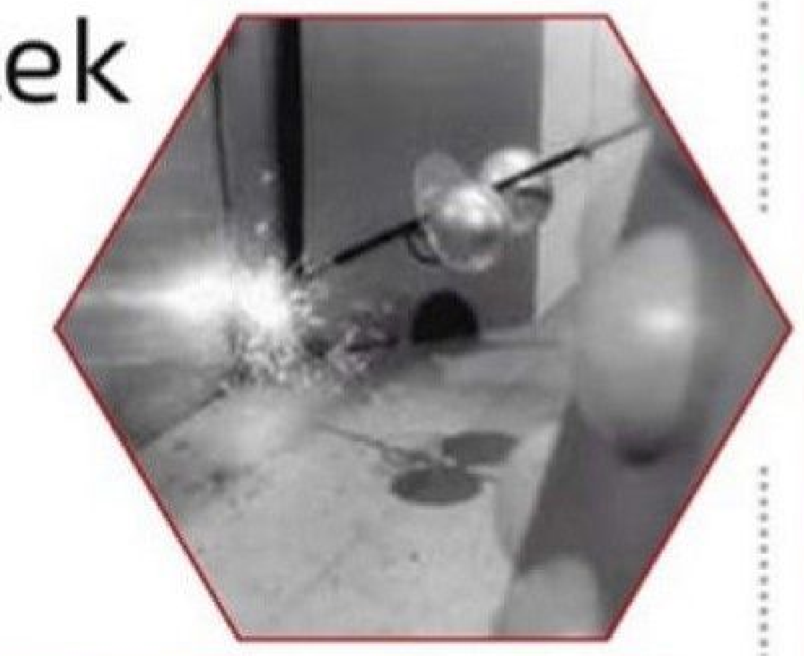
Above left inset: Ravon (Guy Siner) interrogates the Doctor (Tom Baker).

Above right inset: Thames Television's landmark documentary *The World at War* ran from 1973-74.

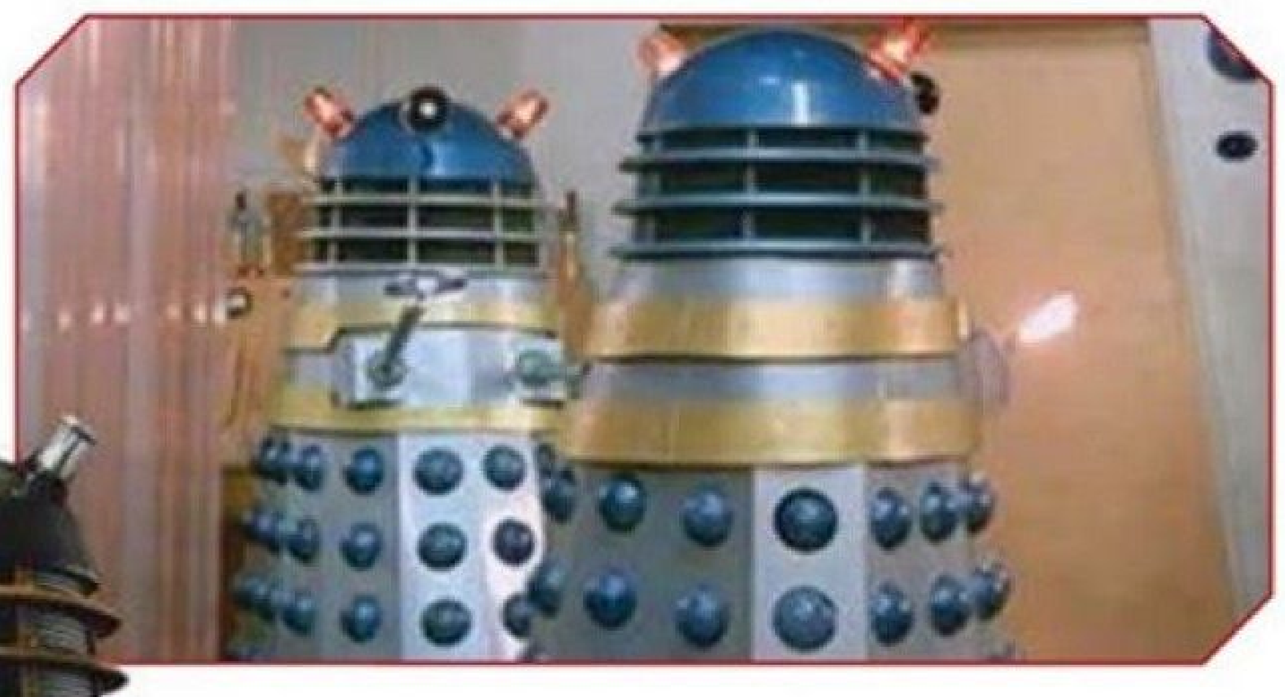
Left: Davros (Michael Wisher), accompanied by Gharman (Dennis Chinnery, far left) and Nyder (Peter Miles, centre), addresses the Kaled scientists.

THE FIVE BEST DALEK VARIANTS

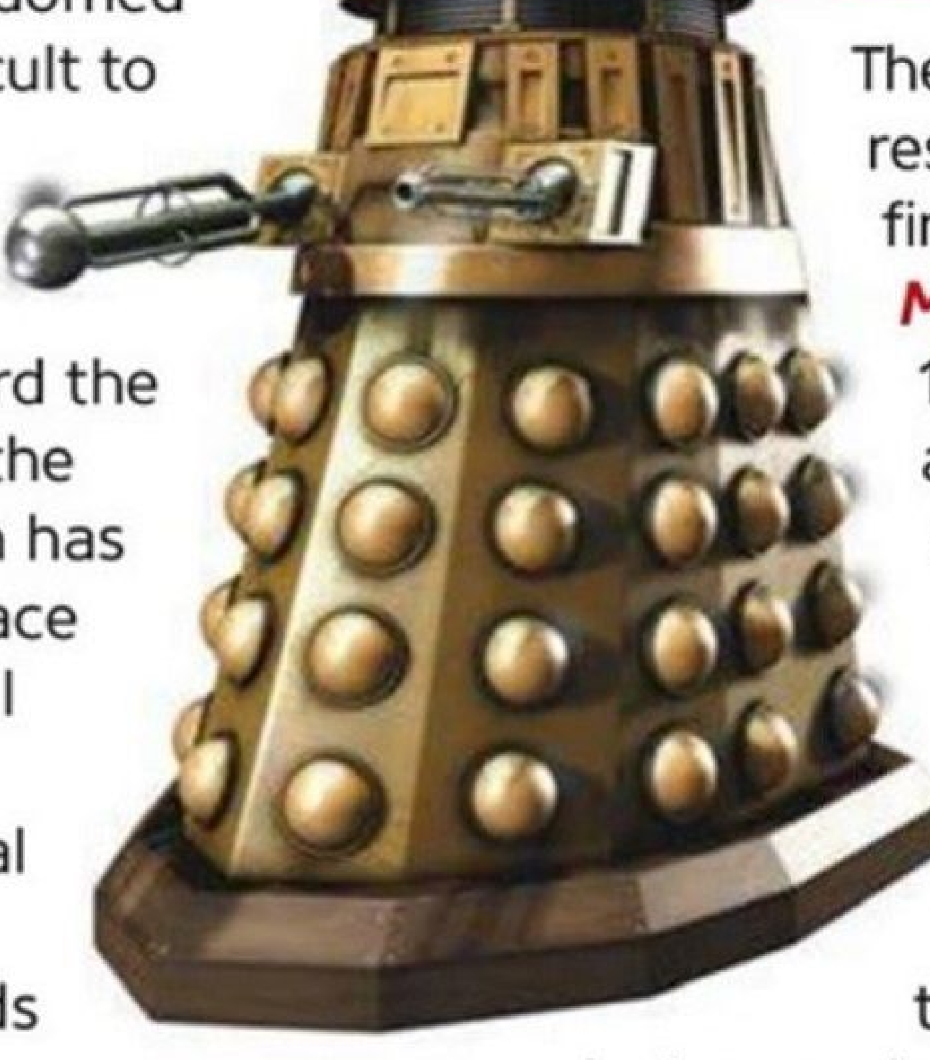
Alongside the familiar ranks of Dalek drones and supreme leaders live the outliers of Skaroene society...



Feature by **GAVIN RYMILL**



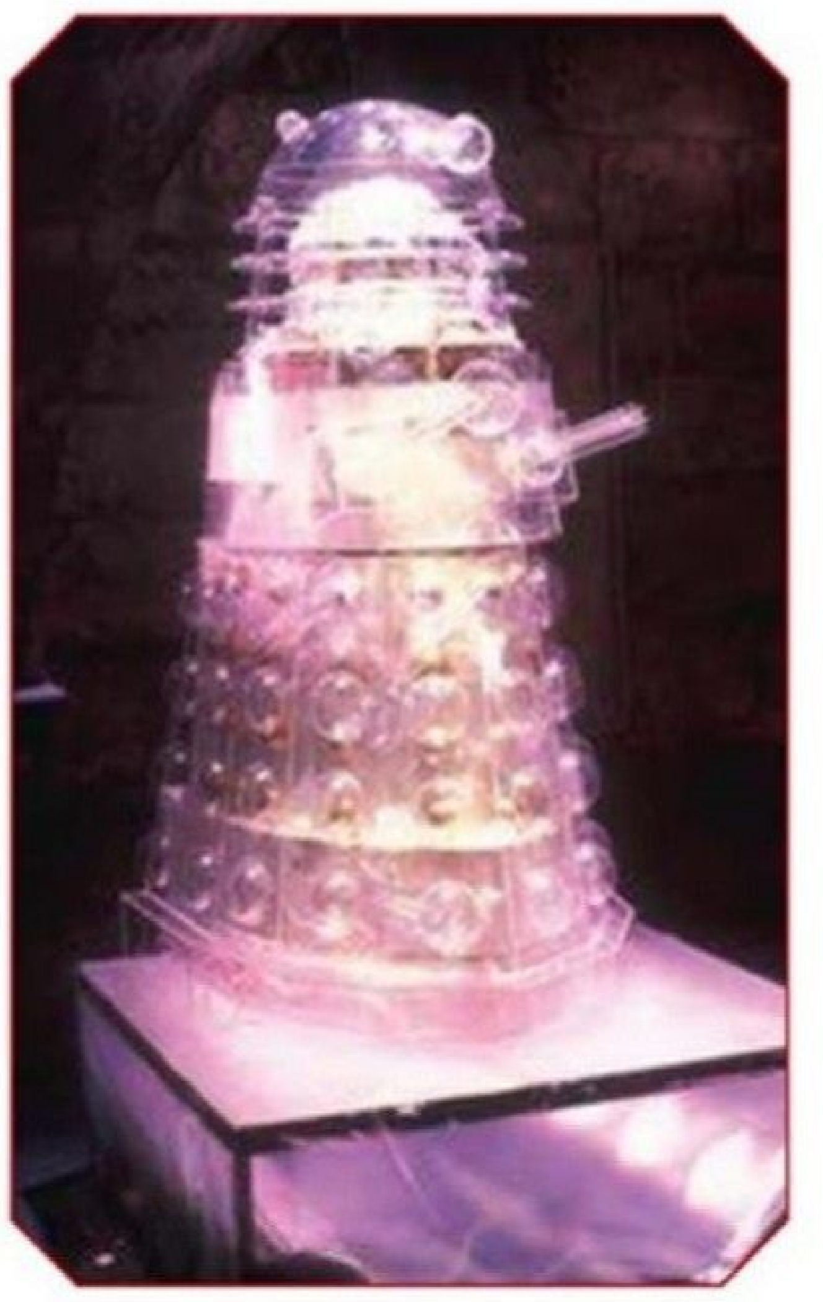
Whether barely glimpsed on screen or rolled out for special occasions, the mere existence of exceptional Dalek casings raises intriguing questions about Dalek life.



Hovering around the Emperor in ***The Parting of the Ways*** (2005) is a host of black-domed sentries. Several are difficult to find on screen, but that only serves to make them more interesting. These 'Easter Eggs' reward the enthusiastic viewer, and the most well-known of them has a mysterious device in place of its manipulator arm. All the Series 1 CGI models were created by the visual effects team at The Mill, but the company's records can't help us confirm the Dalek's function, as it's simply labelled 'Variant A'. Character Options packaged its toy version as an 'Imperial Guard', while the Eaglemoss figurine collection refers to it as the 'Sonic Probe'.

The Daleks demonstrate their resourcefulness in their very first television appearance (***The Mutants***, aka ***The Daleks***, 1963-64) by fetching a cutting attachment to break through a door. But in the big-screen adaptation ***Dr. Who and the Daleks*** (1965), we discover that some Daleks are permanently locked into a designated role. Unlike its standard comrades, the blow-torch unit has blue neck rings and more colourful collars.

Death to the Daleks (1974) is a divisive story, but there's no doubt it provides some horrifying moments. Deprived of the power to fire their normal radiation guns, the unstoppable Dalek scientists quickly manufacture a ballistic replacement. This is a simple weapon that does nothing to diminish their capacity for indiscriminate murder.



In David Whitaker's novelisation of the first television adventure, the leader of the Daleks was made of glass, revealing the furious, mutated creature sitting (and occasionally leaping up and down) inside. In ***Revelation of the Daleks*** (1985) viewers finally got to see something similar, but even more unsettling. The clear casing in this story has a smaller white-and-gold Dalek shell partially formed within, and wrapped up in the technology is a grotesque creature that underlines the true horror of Dalek existence.

The Special Weapons Dalek has to be the ultimate symbol of the aliens' military machine. The design seen in ***Remembrance of the Daleks*** (1988) can move and presumably still see, but sacrifices all other functions for the ability to destroy. The sight of a tank-like Dalek prowling the streets of London, looking for others of its kind to obliterate, was an unforgettable moment. The big gun scored cameos in ***Asylum of the Daleks*** (2012) and ***The Magician's Apprentice/The Witch's Familiar*** (2015), but the impact of its original appearance won't be easily surpassed. **DWM**

Above left: A black-domed variant with an unusual arm attachment, created by visual effects house The Mill for *The Parting of the Ways* (2005).

Above centre: Daleks with metal-cutting attachments in *The Mutants* (aka *The Daleks*, 1963-64) and *Dr. Who and the Daleks* (1965).

Top right: An experimental casing in *Revelation of the Daleks* (1985).

Above right: The Special Weapons Dalek from *Remembrance of the Daleks* (1988).

Left: Ballistic weapons were a feature of *Death to the Daleks* (1974).

BBC READER SURVEY

BBC DOCTOR WHO MAGAZINE

LET US KNOW WHAT YOU THINK

FOR A CHANCE TO WIN A

£250 AMAZON VOUCHER!

Would you like to have your say in the development of **Doctor Who Magazine**?

Every year, **DWM** participates in research on behalf of BBC Studios that invites readers to share their views about this magazine and other BBC Studios titles.

This research is used by BBC Studios and the editors to shape future content and strategy for the magazines. We would really appreciate your time to help us.

If you take part in the research, you will be entered into a prize draw to win a **£250 Amazon voucher**.

The survey will take less than 10 minutes and is being conducted according to Market Research Society guidelines. All of your responses are completely confidential.

TO COMPLETE THE SURVEY PLEASE VISIT:
bbcstudios.com/survey

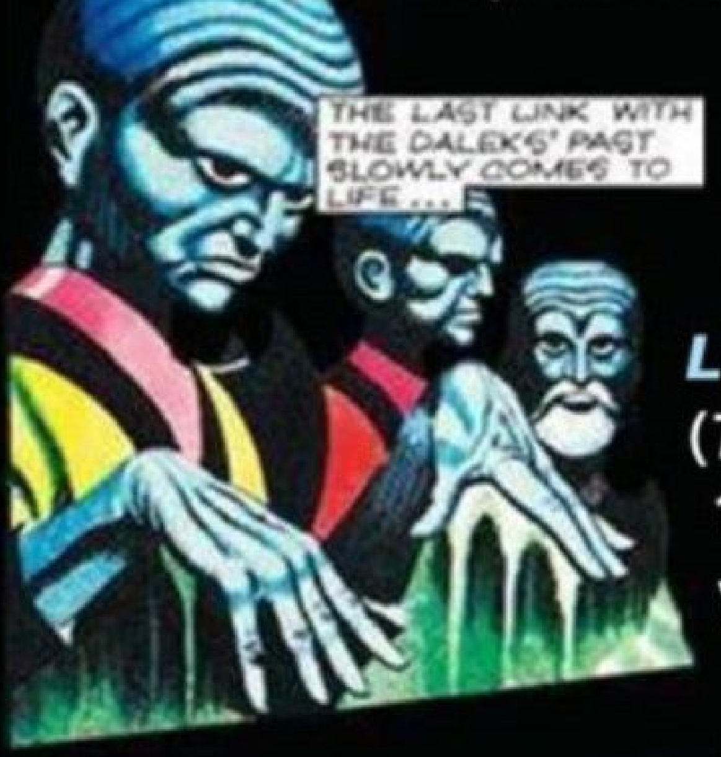
Terms and conditions The prize is one £250 Amazon voucher. One winner will be drawn at random after the closing date at 23.59 on 31 December 2019. Open to all residents of the UK and the Channel Islands aged 18 years or over except employees of BBC Studios or the BBC, their contractors, members of their families and anyone connected with this prize draw. Only one entry permitted per person. There is no cash alternative and the prize is not transferable. No purchase necessary. The prize draw is subject to the laws of England and Wales. Promoter: BBC Studios Limited, Television Centre, 101 Wood Lane, London W12 7FA. Your data will be used for the purposes of administration of this prize draw and in accordance with BBC Studios' privacy policy (*bbcstudios.com/privacy*). Where consent has been provided, BBC Studios may send email marketing messages from which you may unsubscribe at any time.

THE FIVE BEST DALEK COMIC-STRIP STORIES

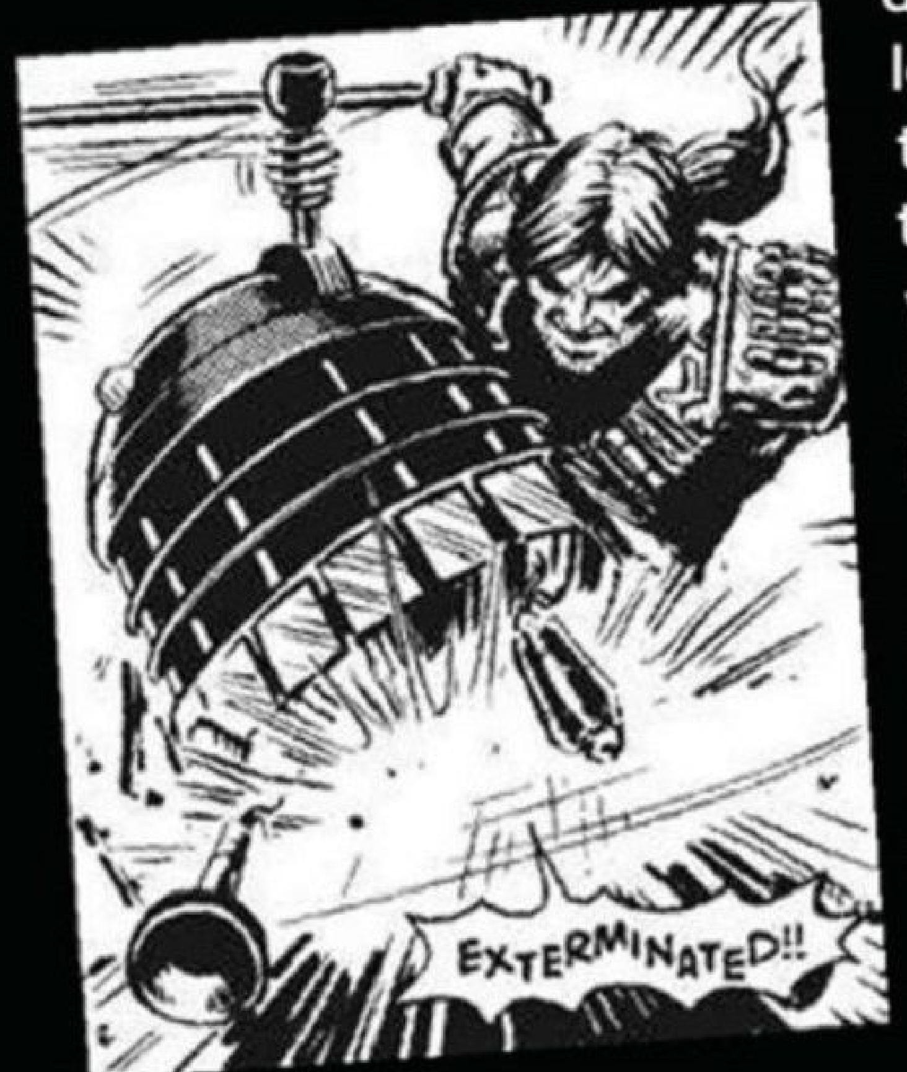
Dalek comic strips are among the earliest examples of *Doctor Who* merchandise. Here are five of the best, beginning in the 1960s…

Feature by **PAUL SCOONES**

The Daleks presented Terry Nation's original version of the creatures' origins in a comic strip that didn't feature the Doctor or his companions at all. An outstanding example from this weekly series is an untitled story informally known as ***Legacy of Yesteryear*** (*TV Century 21*, 1966), which revisits year zero via the discovery of three surviving members of the humanoid race that created the Daleks. The deceitful survivors embark on a ruthless bid for power that demonstrates how similar they are to their infamous creations.


THE LAST LINK WITH THE DALEKS' PAST SLOWLY COMES TO LIFE...

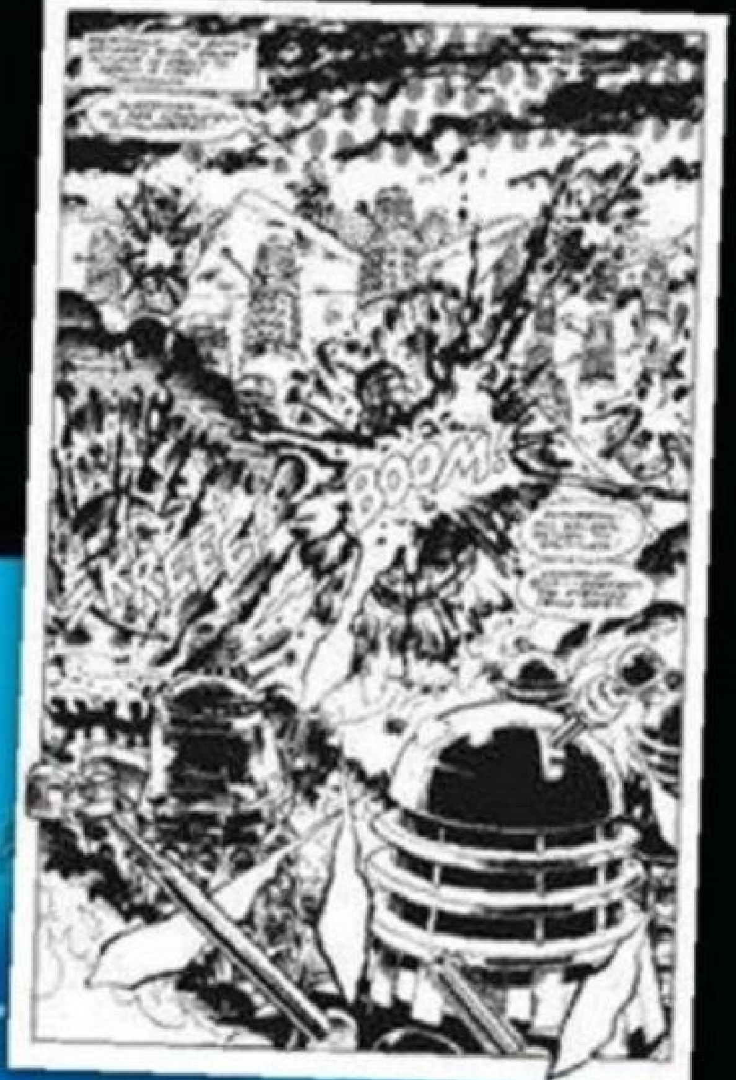
Not to be confused with the 1973 television story of the same name, ***Planet of the Daleks*** (*TV Action + Countdown*, 1972) sees the Daleks capture the Third Doctor and subject him to a mind-wipe in order to turn him into one of their own. At first they appear to succeed, as the Doctor declares: "I am a Dalek. You will obey my orders." The tension ramps up as Daleks prepare to invade Earth and the Doctor is driven to extreme lengths to stop them – plunging the TARDIS, with the Daleks aboard, into the heart of the sun.


EXTERMINATED!!

The Doctor isn't the only one driven to extreme measures by the Daleks. ***Abslom Daak: Dalek Killer*** (*Doctor Who Weekly*, 1980) tells how one man with nothing to lose fares against his enemies when he's exiled to a Dalek-occupied planet. His single-minded desire to kill is tempered by love and tragedy in this, the first of many Abslom Daak stories.

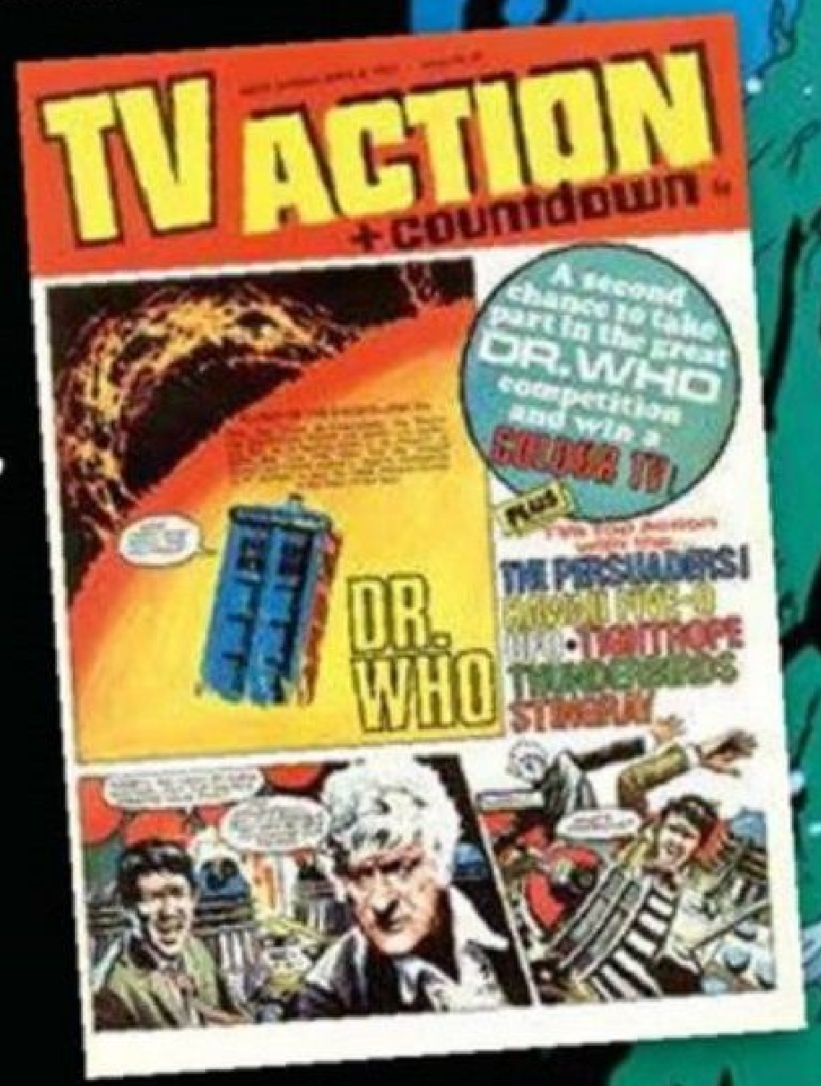
One of Daak's later adventures bridges the gap between the television stories *Revelation of the Daleks* (1985) and *Remembrance of the Daleks* (1988). ***Emperor of the Daleks*** (**Doctor Who Magazine**, 1993) is an epic adventure with a raft of continuity references to past Dalek adventures. It reveals that both the Sixth and Seventh Doctors were very much involved in Davros' elevation from prisoner of his creations to the Emperor commanding an army of Imperial Daleks.

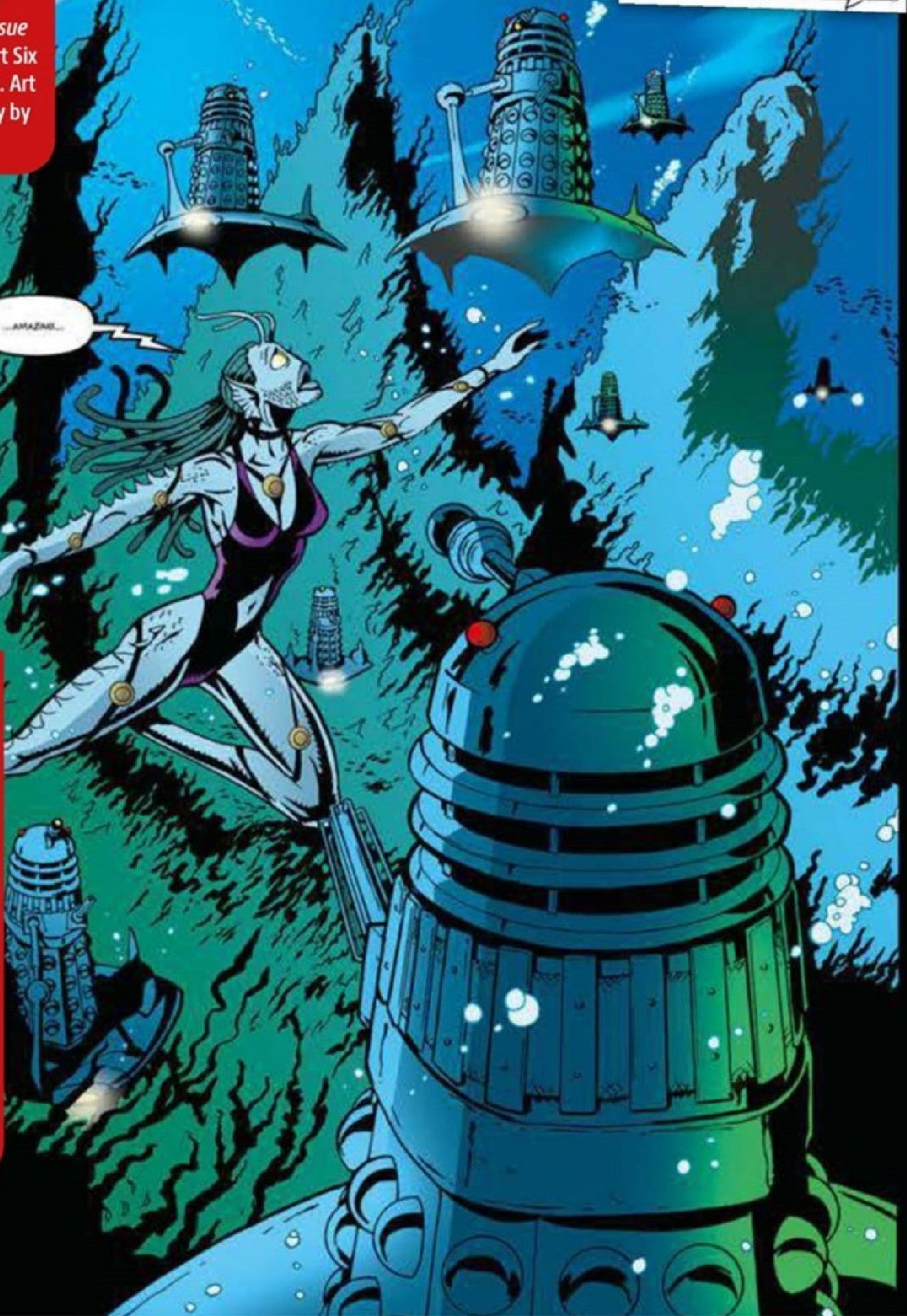
A continuity connection with a Dalek story also plays a part in ***Children of the Revolution*** (**DWM**, 2002). In this adventure the Eighth Doctor encounters an underwater Dalek colony led by Alpha, a 'humanised' Dalek who fled the civil war on Skaro at the end of *The Evil of the Daleks* (1967). These Daleks have renounced their violent instincts, but conflict arises after they come into contact with a group of humans. The twist is that the humans, not the Daleks, are the xenophobic aggressors. This highly original take is not just an outstanding comic strip, but also one of the best examples of a Dalek story in any medium. **DWM**



Left: Three surviving members of the original Daleks in *Legacy of Yesteryear* from *TV Century 21*, 1966. Art by Ron Turner, story by David Whitaker.

Below: The cover of *TV Action + Countdown issue 60* (1972) featured Part Six of *Planet of the Daleks*. Art by Gerry Haylock, story by Dennis Hooper.


TV ACTION
+ countdown
A second chance to take part in the great DR. WHO competition and win a COLOUR TV!
THE PERSUADERS!
DR. WHO



Left: *Abslom Daak: Dalek Killer* from *Doctor Who Weekly* issue 17. Art by Steve Dillon, story by Steve Moore.

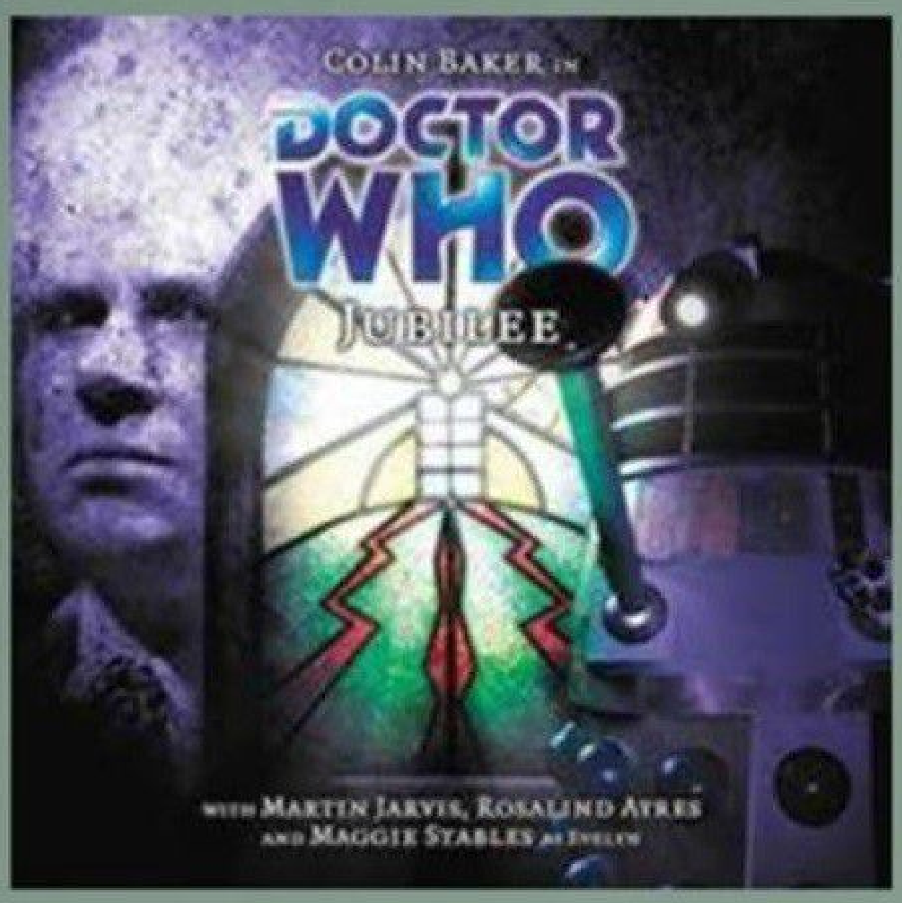
Top right: *Emperor of the Daleks* from DWM 201. Art by Lee Sullivan, story by Paul Cornell.

Right: *Children of the Revolution* from DWM 312. Art by Lee Sullivan, colours by Adrian Salmon, story by Scott Gray.

THE FIVE BEST DALEK AUDIO ADVENTURES

With their grating voices and distinctive sound effects, the Daleks are just as effective on audio as they are on television.

Feature by **JOHN DORNEY**


COLIN BAKER in
DOCTOR WHO
JUBILEE
with MARTIN JARVIS, ROSALIND AYRES and MAGGIE STABLES as EVELYN

DOCTOR WHO
THE LOST STORIES
PETER DAVISON, JANET FIELDING & SARAH SUTTON in
THE ELITE
BY BARBARA CLEGG & JOHN DORNEY
FEATURING JOE COEN & RYAN SAMPSON
FULL CAST AUDIO DRAMA

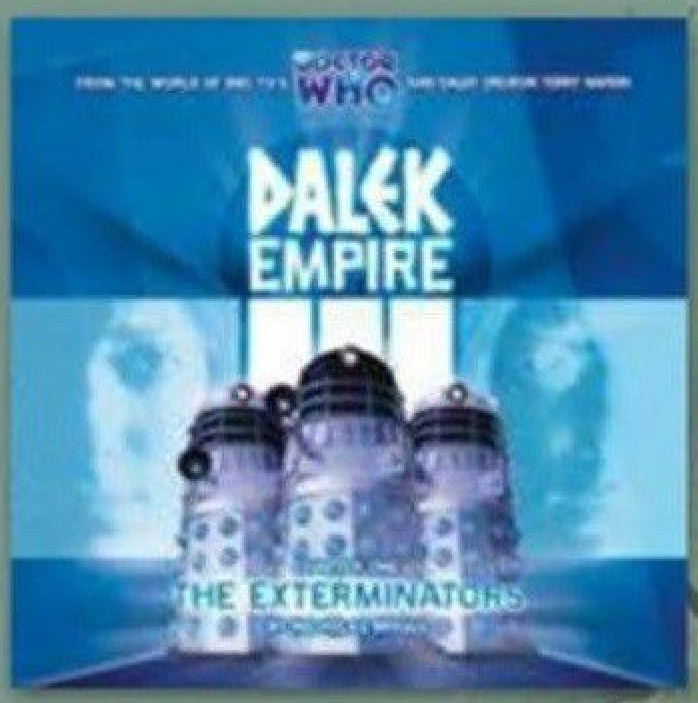
Many of Big Finish's best *Doctor Who* productions are written by Robert Shearman, so it shouldn't be a surprise that his strikingly original 2003 tale, ***Jubilee***, is one of the Daleks' strongest audio outings. Perfecting the 'lone Dalek' story so successfully that it was the inspiration for the Daleks' first 21st-century screen appearance a couple of years later, this haunting script is consistently surprising and reminds us that we trivialise our demons at our peril. Sometimes they come back to haunt us.

If there's one name specifically associated with Daleks these days, it's Big Finish's executive producer Nicholas Briggs. The man who provides the voices of the metal monstrosities for TV can also be found providing their words on audio, and writing many of their best scripts into the bargain. None come better than Briggs' ***Dalek Empire*** epic (2001-08). A grim four-season saga investigating how the creatures thrive when the Doctor isn't around, it's easy to imagine that Terry Nation himself would have admired the scope of this series.

Spoiler alert! The Daleks aren't mentioned anywhere on the cover of ***The Elite*** (2011), and indeed are barely featured within, but the story is nonetheless entirely about them. Starting life as an idea submitted to the TV show in the mid-1980s by Barbara Clegg, the writer of *Enlightenment* (1983), it was eventually adapted to audio as a 'Lost Story' in the early noughties and asks what exactly is scary about these iconic creatures? Is it the shell, the voice... or what they represent? The answers lead the Fifth Doctor and his friends to some very dark places.

No Doctor has had to battle the Daleks more often than John Hurt's War incarnation, so one of his stories had to make the list. Matt Fitton's complex and clever tale ***The Neverwhen*** (2016) is undoubtedly their finest audio encounter. Like Fitton's later *Echoes of War* (which employs a damaged Dalek as a surrogate Doctor), this script explores the ambiguities and complexities of battle by using the Daleks in a surprising and unusual way. You might even find yourself feeling sympathetic towards them before the end.

DOCTOR WHO
DALEK EMPIRE
I: INVASION OF THE DALEKS


DOCTOR WHO
DALEK EMPIRE III
THE EXTERMINATORS

DALEK EMPIRE
THE FEARLESS
BY NICHOLAS BRIGGS
PART 1
NOEL CLARKE
MAUREEN O'BRIEN
SARAH MOWAT
DOCTOR WHO

Finally, our most recent entry goes right back to the start. David K Barnes' ***The Dalek Occupation of Winter*** (2018) has the First Doctor re-encounter his greatest foes, but in a time and place where they might not be the worst things that he, Steven and Vicki have to deal with. Diving into morally complicated waters, this story shows that, when the Daleks are around, good people might be hard to find... and so are easy answers and happy endings. **DWM**

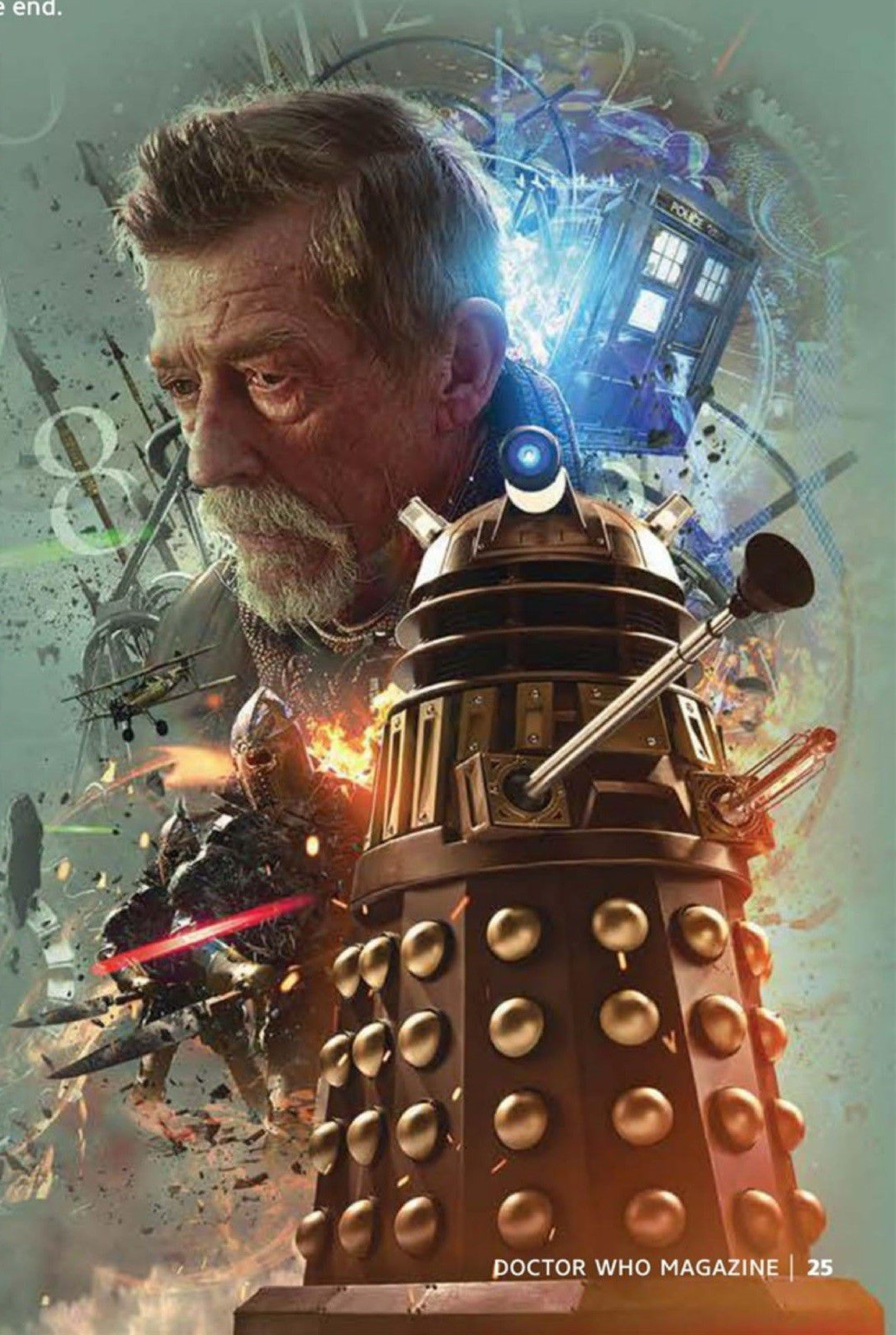
BBC
DOCTOR WHO
THE EARLY ADVENTURES
THE DALEK OCCUPATION OF WINTER

Above: *The Dalek Occupation of Winter* (2018).

Far left and left: *Jubilee* (2003) and *The Elite* (2011).

Below left: The first stories from each season of *Dalek Empire* (2001-08).

Below: Tom Webster's cover art for *The Neverwhen* features the War Doctor (John Hurt).



THE FIVE BEST EXTERMINATIONS

Most exterminations are of unnamed, even unseen characters. Many Dalek victims go unrecognised and unmourned. But here are a few who stand out...

Feature by **JACQUELINE RAYNER**

It's not until the fourth episode of ***The Mutants*** (aka ***The Daleks***, 1963-64) that the metal meanies turn deadly. The first on-screen victim, Thal leader Temmosus (Alan Wheatley), makes the mistake of telling the duplicitous Daleks that he's in favour of peace and co-operation, which isn't their cup of tea at all. Although it's not the first time a Dalek gun is fired (Ian had been shot non-fatally in an earlier episode) and there's no cry of "Exterminate!" (merely the less iconic "Fire!"), this is the Daleks setting out their (scary) stall for the future. A taste of what's to come.

Temmosus' extermination is shocking because the audience doesn't know what's coming. The death of Lynda-with-a-Y (Jo Joyner) in ***The Parting of the Ways*** (2005) is shocking because the audience – and character – knows *exactly* what's going on. It doesn't matter that the viewers don't hear the "Exterminate!" They see the Dalek's lights flash. They know what it's saying. They know what it's about to do. Lynda knows too. She could have been a companion – she could have had a life. But it all ends here.

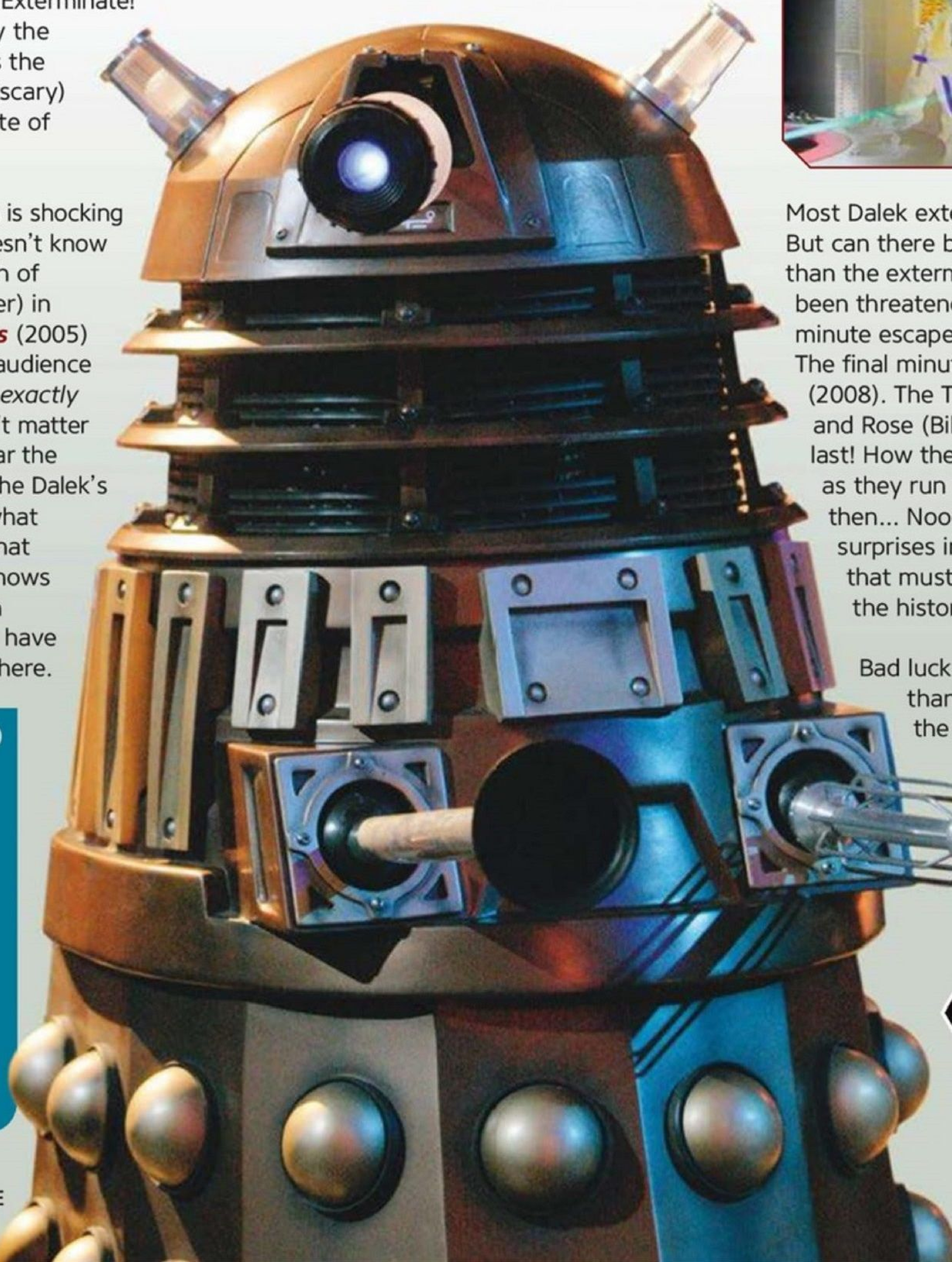
Her stoicism in that moment, her acceptance of what is to come, is heart-breaking. Even Captain Jack's shock murder later in the same episode can't compete with the poignancy of Lynda's demise.

Not all exterminations are so tragic, though. It's hard not to cheer when, in ***Genesis of the Daleks*** (1975), Davros (Michael Wisher) and his fellow elite are hoist by their own petard. First, nasty Nyder (Peter Miles) meets his end; then the rest of the Kaled scientists who remained loyal to Davros; and then, finally, Davros himself is exterminated, his pleas for pity ignored. Whoops, Davros, let's hope you learn your lesson when you come back from the dead the next five or six times. But you probably won't.

Many people have stood against the Daleks, so why is Stien (Rodney Bewes) from ***Resurrection of the Daleks*** (1984) special? He represents all those who know what the Daleks do to their enemies but defy them anyway. In Stien's case it's particularly noteworthy because he's been brainwashed to side with the Daleks, but – despite the confusion in his mind – he eventually rebels against their conditioning. He destroys the space station and battle cruiser at the cost of his own life, with the classic last line, "Hello boys – just in time for the fun."

Most Dalek exterminations are shocking. But can there be anything more shocking than the extermination of the Doctor? It's been threatened so often, with a last-minute escape every time... except one. The final minutes of ***The Stolen Earth*** (2008). The Tenth Doctor (David Tennant) and Rose (Billie Piper) – together again at last! How their hearts – and ours – soar as they run towards each other! And then... Noooooooooo! One of the biggest surprises in *Doctor Who*, and a Dalek that must have thought its place in the history books was guaranteed.

Bad luck, Dalek – he didn't die. But thank you anyway. It made for the most amazing extermination of all time. **DWM**



Above left: Temmosus (Alan Wheatley) meets his end in the first Dalek story.

Above centre: Lynda (Jo Joyner) is exterminated in *The Parting of the Ways* (2005).

Top right: Nyder (Peter Miles) and Davros (Michael Wisher) are blasted in *Genesis of the Daleks* (1975).

Above right: The death of Stien (Rodney Bewes) in *Resurrection of the Daleks* (1984).

Right: The Doctor (David Tennant) falls victim to a Dalek in *The Stolen Earth* (2008).

CELEBRATING 35 YEARS OF BUSINESS

THE WHO SHOP

The world famous Doctor Who shop was established in 1984 and is the premier retailer of official Doctor Who merchandise!
Sometimes imitated, never bettered!

Join us on December 14th to celebrate our 35th birthday!

Birthday celebrations will feature signings from both old and new Doctor Who stars, offers on merchandise, and limited quantity Who Shop mystery boxes from different eras will be available for purchase!

CONFIRMED GUESTS SO FAR...
Jessica Martin &
Ellie Wallwork

POLICE BOX
POLICE BOX
POLICE BOX
POLICE TELEPHONE
DOCTOR WHO

Exclusive merchandise available online and in store

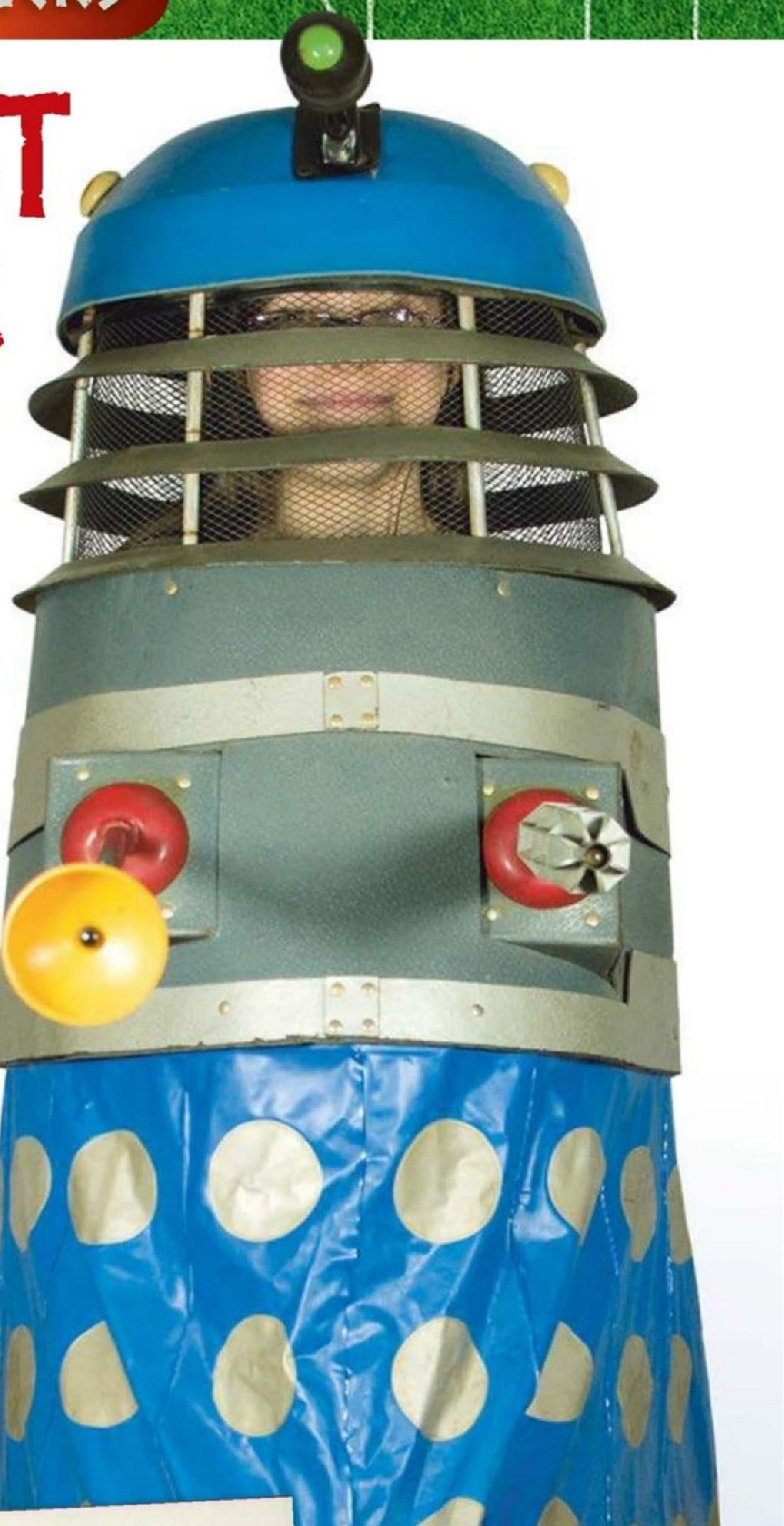
39-41 BARKING ROAD, UPTON PARK, LONDON, E6 1PY
WWW.THEWHOSHOP.COM / TELEPHONE: 02084712356

Guests will appear depending on work commitments. Mystery boxes will be available while stocks last.

THE FIVE BEST DALEK TOYS

As arguably *Doctor Who*'s greatest icon, it was inevitable that Daleks' invasions of Earth would include Britain's toy shops...

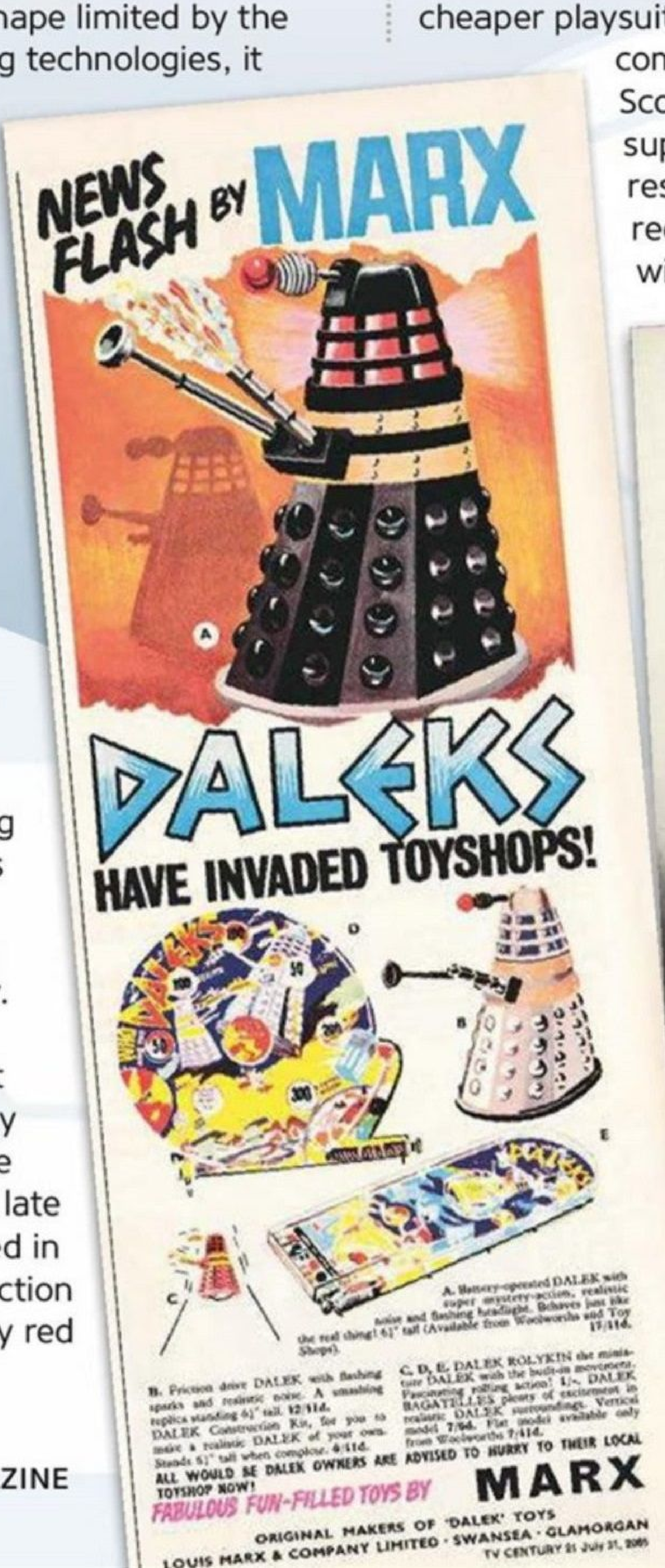
Feature by **ALISTAIR McGOWN**



From the so-called 'Dalekmania' merchandise craze that followed their 1960s screen debut, to the second Dalek invasion of toy shops in the wake of 2005's TV revival, the Mark III Travel Machine has proved to be *Doctor Who*'s most enduring and marketable commodity. Daleks have spawned countless wonderful – and occasionally weird – playthings, from small bendy toys to lifesize, sit-in fairground rides.

Louis Marx's 'Tricky Action' Dalek (aka The Mysterious Dalek toy) arrived just in time for Christmas 1964 and quickly became the market leader. Created by the UK arm of US toy giant Marx, but manufactured in Hong Kong, it had sold over half a million units by the end of 1965. With a cone shape limited by the era's plastic moulding technologies, it borrowed Marx's longstanding 'tricky action' mechanism, which had previously powered everything from jeeps and locomotives to 'Mickey Mouse's Krazy Kar', allowing it to lurch around living-room carpets under its own steam (or rather, battery power). Its eccentric orbit fascinated kids for hours, simultaneously taking its toll on the Dalek's fragile extremities and also any skirting boards in the vicinity. Available in silver and black versions, it was killed off by Terry Nation's merchandise rights termination in late 1967, but was revived in 1975 as the Robot Action Dalek in child-friendly red and yellow liveries.

A must-have for Christmas 1964, the **Scorpion Automotives' Dalek Suit** was the market's Rolls-Royce, its detailed body of blue and silver PVC, heavy card and plastic standing an impressive four-and-a-half-feet tall – although the price tag was a then eye-watering £8. With brace straps worn over the wearer's shoulders, it could be something of a trip hazard, with later versions incorporating a safer pop-off top. Sadly, a fire at Scorpion's Northampton factory in Easter 1965 wiped out their entire stock, quickly sending them into liquidation. Berwick Toys then cleaned up with its far cheaper playsuit, which, compared with Scorpion's superior effort, resembled a red plastic bag with a hat on.


NEWS FLASH BY MARX
A
DALEKS
HAVE INVADED TOYSHOPS!
D
B
E
C
FABULOUS FUN-FILLED TOYS BY
MARX

A. Battery-operated DALEK with super mystery-action, realistic noise and flashing headlight. Behaves just like the real thing! 6½" tall (Available from Woolworths and Toy Shops). 17/11d.

B. Friction drive DALEK with flashing sparks and realistic noise. A smashing replica standing 6½" tall. 12/11d. DALEK Construction Kit, for you to make a realistic DALEK of your own. Stands 6½" tall when complete. 4/11d.

C, D, E. DALEK ROLYKIN the miniature DALEK with the built-in movement. Fascinating rolling action! 1/-. DALEK BAGATELLES plenty of excitement in realistic DALEK surroundings. Vertical model 7/6d. Flat model available only from Woolworths 7/11d.

ALL WOULD BE DALEK OWNERS ARE ADVISED TO HURRY TO THEIR LOCAL TOYSHOP NOW!

ORIGINAL MAKERS OF 'DALEK' TOYS
LOUIS MARX & COMPANY LIMITED · SWANSEA · GLAMORGAN

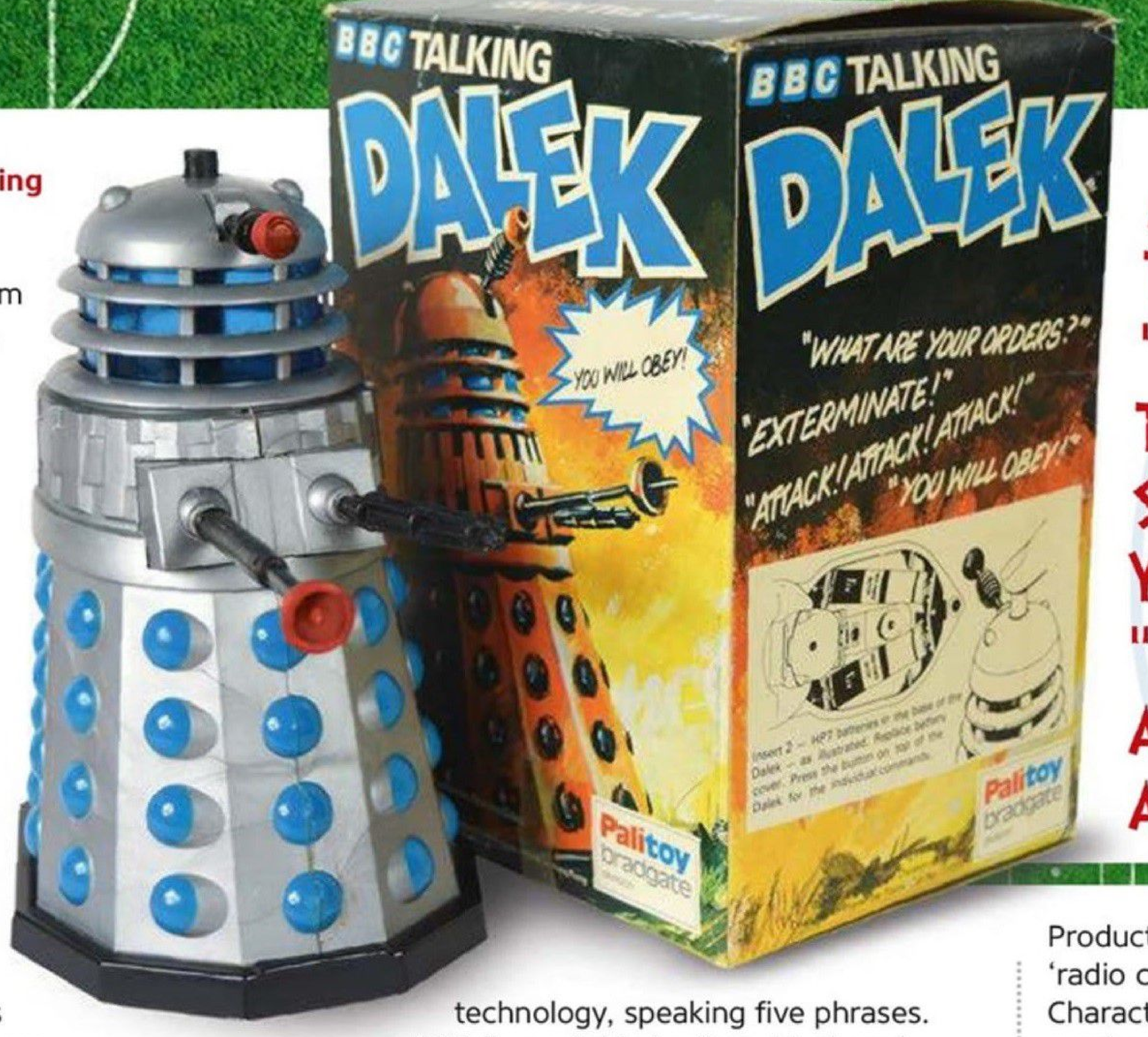
TV CENTURY 21 July 31, 2065

YOUR OWN
DALEK
© BBC tv 1964

Far left: *TV Century 21* featured this advert for the Louis Marx range of Dalek toys in July 1965.

Left: The cover of a Scorpion brochure advertising the Dalek Suit.

Above: Scorpion's Dalek Suit. Photo © Helen Solomon.



AS WELL AS THE INEVITABLE "EXTERMINATE!", THE TOY COULD SQUAWK "WHAT ARE YOUR ORDERS?", "YOU WILL OBEY!" AND "ATTACK, ATTACK, ATTACK!"

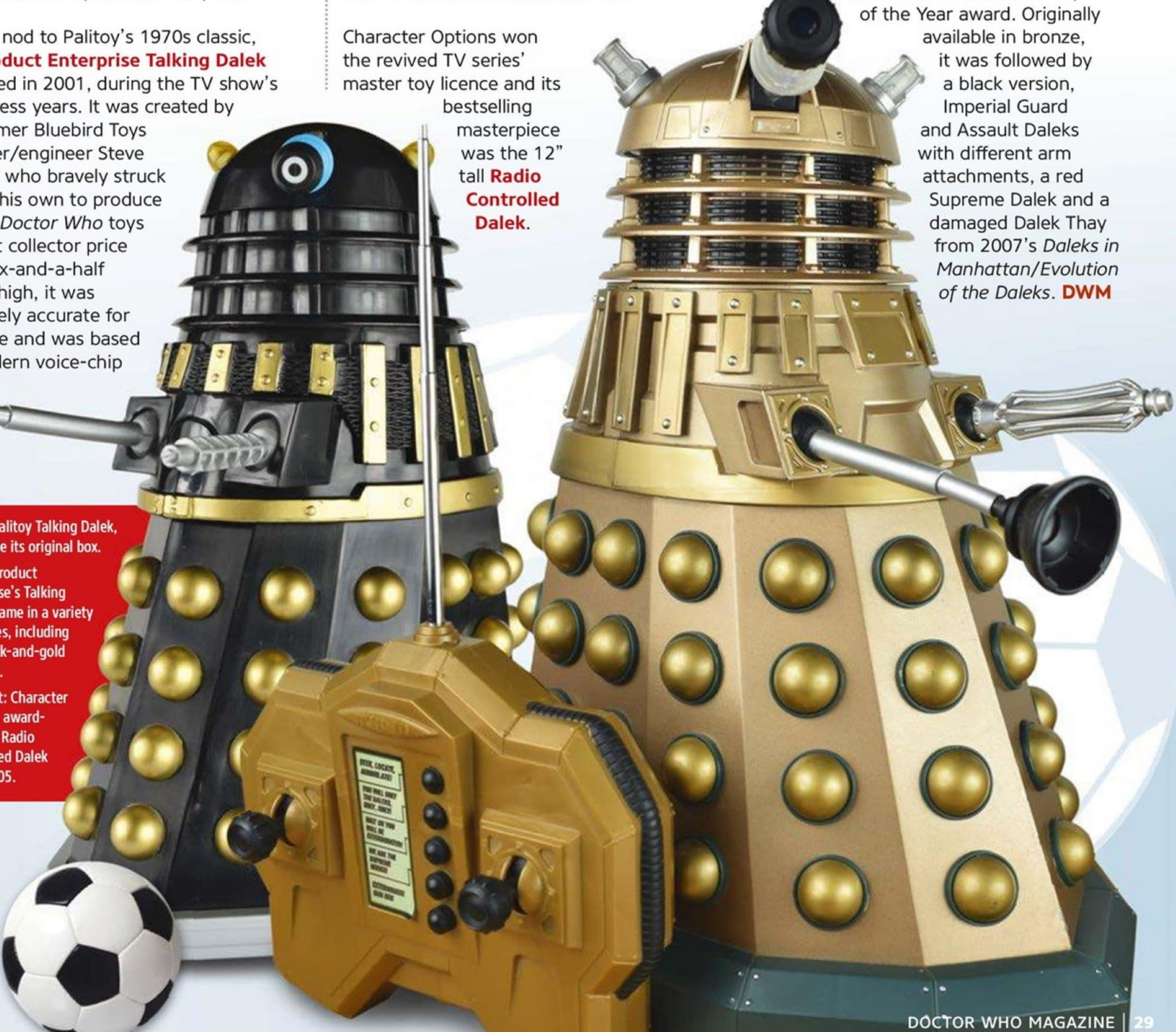
1976's **Palitoy Talking Dalek** saw the Leicester-based, American-owned firm utilising an existing, and ingenious, plastic disc playback system created by the Japanese company Tomy. As well as the inevitable "Exterminate!", the toy could squawk "What are your orders?", "You will obey!" and "Attack, attack, attack!" These pronouncements would become increasingly slurred, however, as the batteries ran down. Available in either silver or red colourways, in a box emblazoned with paintings of Daleks on a fiery battlefield by Action Man artist David Barnacle, its vocal gimmick helped it exterminate its mute 1977 rival, the Denys Fisher Dalek. The Palitoy model would sell steadily into the early 80s.

A retro nod to Palitoy's 1970s classic, the **Product Enterprise Talking Dalek** appeared in 2001, during the TV show's wilderness years. It was created by the former Bluebird Toys designer/engineer Steve Walker, who bravely struck out on his own to produce quality *Doctor Who* toys without collector price tags. Six-and-a-half inches high, it was extremely accurate for the time and was based on modern voice-chip technology, speaking five phrases.

Initially available in silver, black and red variants, numerous limited editions appeared later. Though this toy's nostalgic appeal made it an overground success, breaking out of the fan collector ghetto, the cottage industry responsible for it, Product, declined to bid for a licence when the TV show was revived in 2005.

Character Options won the revived TV series' master toy licence and its bestselling masterpiece was the 12" tall **Radio Controlled Dalek**.

Product had produced a handsome 12" 'radio command' Dalek since 2002, but Character's Christmas 2005 offering reached new heights of sophistication while achieving massive mainstream sales. As well as a beautiful gliding motion that users controlled from a handset, it barked five phrases and had an automatic flicking eyestalk, rotating head, flashing lights and glowing iris, deservedly winning the retailers' Electronic Toy of the Year award. Originally available in bronze, it was followed by a black version, Imperial Guard and Assault Daleks with different arm attachments, a red Supreme Dalek and a damaged Dalek Thay from 2007's *Daleks in Manhattan/Evolution of the Daleks*. **DWM**



Top: A Palitoy Talking Dalek, alongside its original box.

Right: Product Enterprise's Talking Daleks came in a variety of liveries, including this black-and-gold example.

Far right: Character Options' award-winning Radio Controlled Dalek from 2005.

Dimensions in Time

The job of redesigning the Thirteenth Doctor's TARDIS went to production designer Arwel Jones. During the production of Series 11, he gave us a tour of the new-look ship...

Interview by **EMILY COOK** and **MARCUS HEARN**

> "Jodie's such a physical actor, so I wanted to give her lots of things to do."

"Flick those switches, bring that handle forward, turn on the Chameleon switch and pull that final lever. Then hold on. It's a bit of a rough ride."

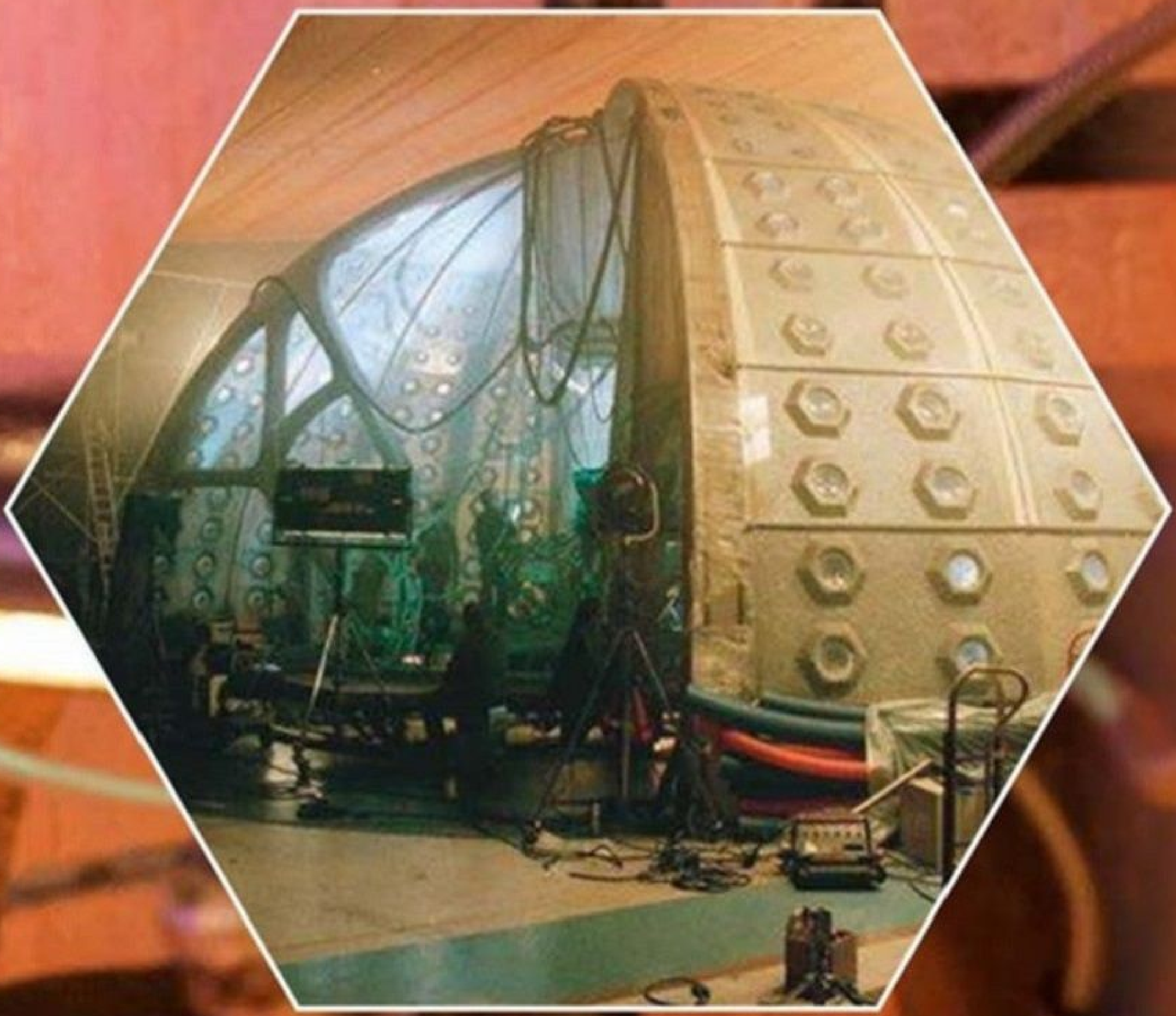
These are the instructions of production designer Arwel Jones, who has invited **Doctor Who Magazine** to the studio floor at Roath Lock.

"Jodie [Whittaker] was genuinely really blown away when she first saw her TARDIS, which was nice because it would have been really awkward otherwise," says Arwel, laughing. "I showed her round and introduced everything but then left it to her to work out her own way of flying it. I think every Doctor has a different way of flying the TARDIS. Some of them just flick whatever they want and others have a sequence that they like to go through, all their specific points – that's how Jodie pilots it. But I didn't tell her how to pilot it because it's completely, 100 per cent *hers*."

Happily for Jodie, Arwel designed the TARDIS to be as "tangible" as possible. "Jodie's such a physical actor, so I wanted to give her lots of things to do. There's nothing worse – and designers do it with spaceships all the time – than someone walking up to a control panel and simply going 'tap tap tap' on a keyboard. So I very much wanted to have a tactile element to this TARDIS, like there was with David Tennant's and Chris Eccleston's console. When people went on that set they'd only half listen to you while they were playing with things."

Arwel is no stranger to the Doctor's spaceship. Having worked as standby art director on Series 1 and 2 of *Doctor Who* (2005-06) and supervising art director on Series 3 and 4 (2007-08), he knew the Ninth and Tenth Doctors' TARDIS very well.

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE FOR USE OF PUBLIC
PULL TO OPEN



"I was the TARDIS technician," he says, smiling. "I worked on it, I broke it and I fixed it more than anyone else I think, so I understood what worked and what didn't. What I found worked well with the [2005-2010] TARDIS was its dome shape. This gave you depth. I've always believed there's no point in having tall sets because you actually have to make the camera look up and look down. It's amazing for your eyes but it's difficult to shoot because you're in a letterbox shape. Really, what you want is layers and as much depth as possible, because your frame is more interesting when you've got lots of things in it."

In 2017, *Doctor Who* was shot with anamorphic lenses for the first time, providing a wider 2:1 frame for Series 11 (2018). This was something Arwel took into account when designing the TARDIS. "You see more with the anamorphic lens – it's very cinematic. We tend to design sets to be 360 degrees, so you walk in and you can shoot anywhere. I've tried to create a space where there are numerous viewpoints so that every director can potentially find something new, because every new director wants to find the interesting angle that's never been shot before. Although there are obviously some wider 'hero angles' that you think will work better and these are talked through with the directors."

Doctor Who's cinematic look was something Arwel discussed with executive producers Chris Chibnall and Matt Strevens when he was first interviewed for the job of production designer in December 2016.

"It was their hope from the very beginning to do *Doctor Who* in 2:1. They were saying that we've got to be on this worldwide stage and that's exactly where I was pitching it too." →

Opposite page: The Doctor (Jodie Whittaker) at the controls of her TARDIS in *Kerblam!* (2018).

Opposite page inset: Production designer Arwel Jones.

Above: The Thirteenth Doctor's TARDIS made its first apperance in *The Ghost Monument* (2018).

Left above: The exterior of the dome-shaped TARDIS set that was introduced in *Rose* (2005).

Left below: Yaz (Mandip Gill), the Doctor and Graham (Bradley Walsh) in *Resolution* (2019).

Below: The Doctor checks the readings on her sonic screwdriver in *It Takes You Away* (2018).

Bottom: Concept art for the new sonic screwdriver by Darren Fereday.

Opposite page main: The latest version of the TARDIS console.

→ These early conversations took place, somewhat unconventionally, in an airport. "I was working on a film in Belgium when Chris and Matt first contacted me to come in for a meeting," Arwel recalls. "I had to say, 'Sorry, I'm on another job.' But they really wanted to have a chat and said they could do it over Skype. The only chance I had was on the way to the Isle of Man from Belgium, so I was sat in the corner at London City Airport, on Skype, on my phone, having a job interview.

"It was such a joyous chat. I knew Chris from when he did *Torchwood* and wrote a few episodes of *Doctor Who* but I'd never met Matt before. Their enthusiasm and the ideas they had were really exciting. They had great ambitions and it gets in your bones very easily when you speak to them. It's incredibly infectious. By the end, all of us were bubbling about it."

Following that initial interview Arwel met Chris in person in early 2017. "I showed him a load of mood boards and ideas for the TARDIS and the sonic as well. The designs I pitched for both the TARDIS and the sonic were completely from my head. He responded very positively to the direction I wanted to go. One of the things we decided we wanted for the series as a whole was warmer tones throughout, which was why we ended up going for a nice warm orangey colour inside the TARDIS." →

SHEFFIELD STEEL

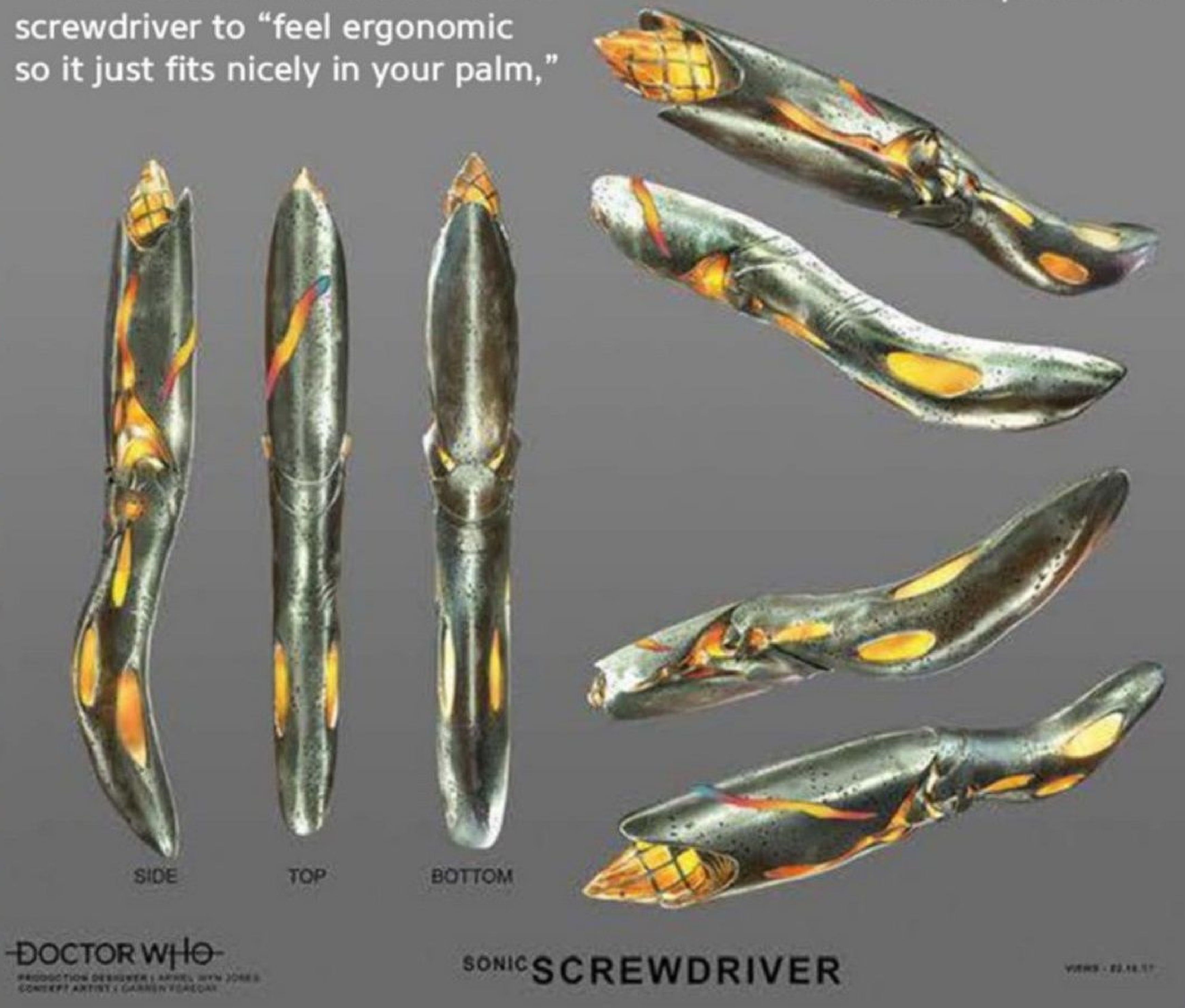
As with the TARDIS, Arwel didn't want to create a machine-based sonic screwdriver for the Thirteenth Doctor. "I wanted to forge something from a lot of heat and power, the melding of materials and the fusing of hot metals."

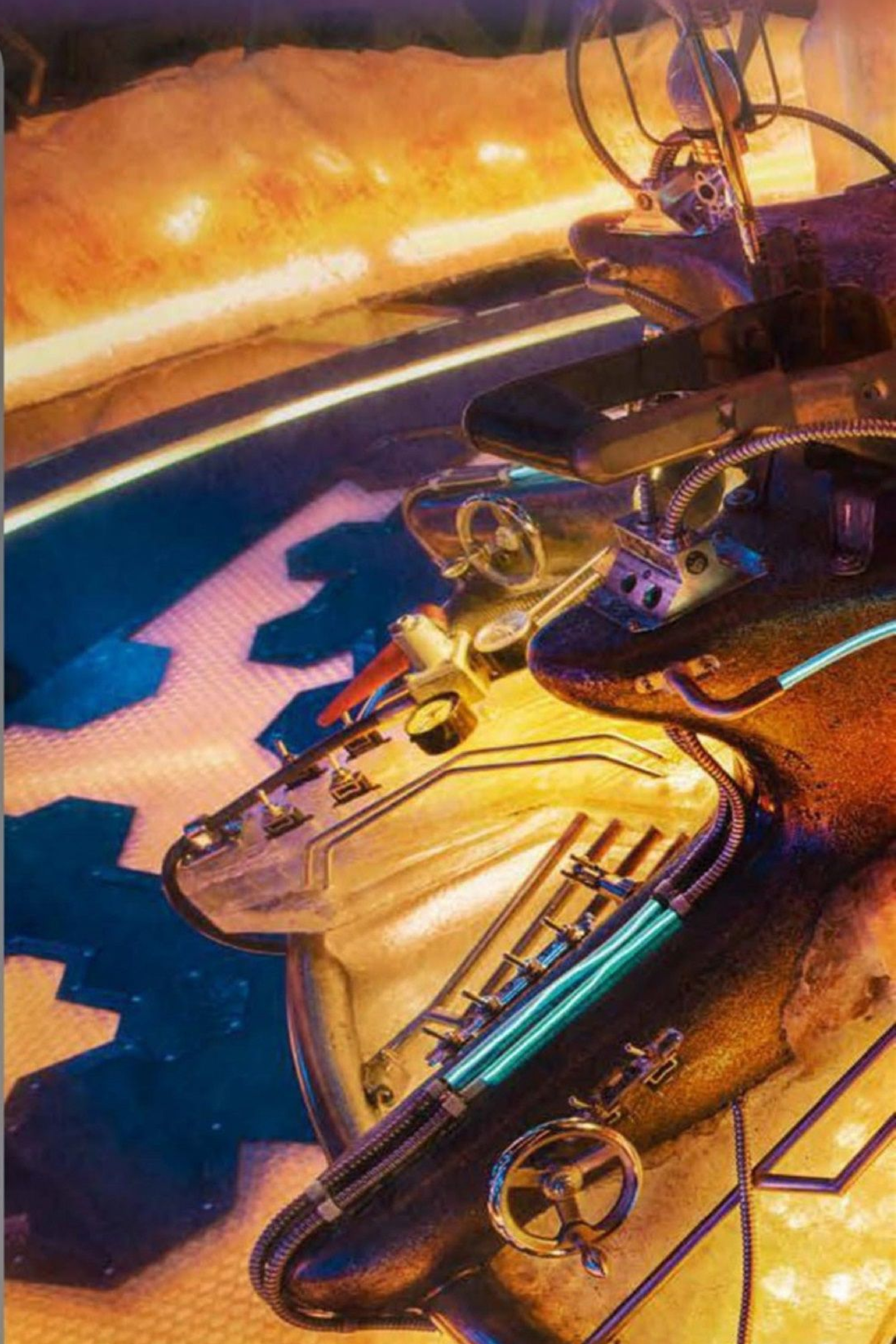
In *The Woman Who Fell to Earth* (2018) we saw the Doctor assemble her own sonic screwdriver in a warehouse in Sheffield. Arwel points out that "You can see the remnants of a fork that was melted down and the stamp that says it's 'Sheffield steel'."

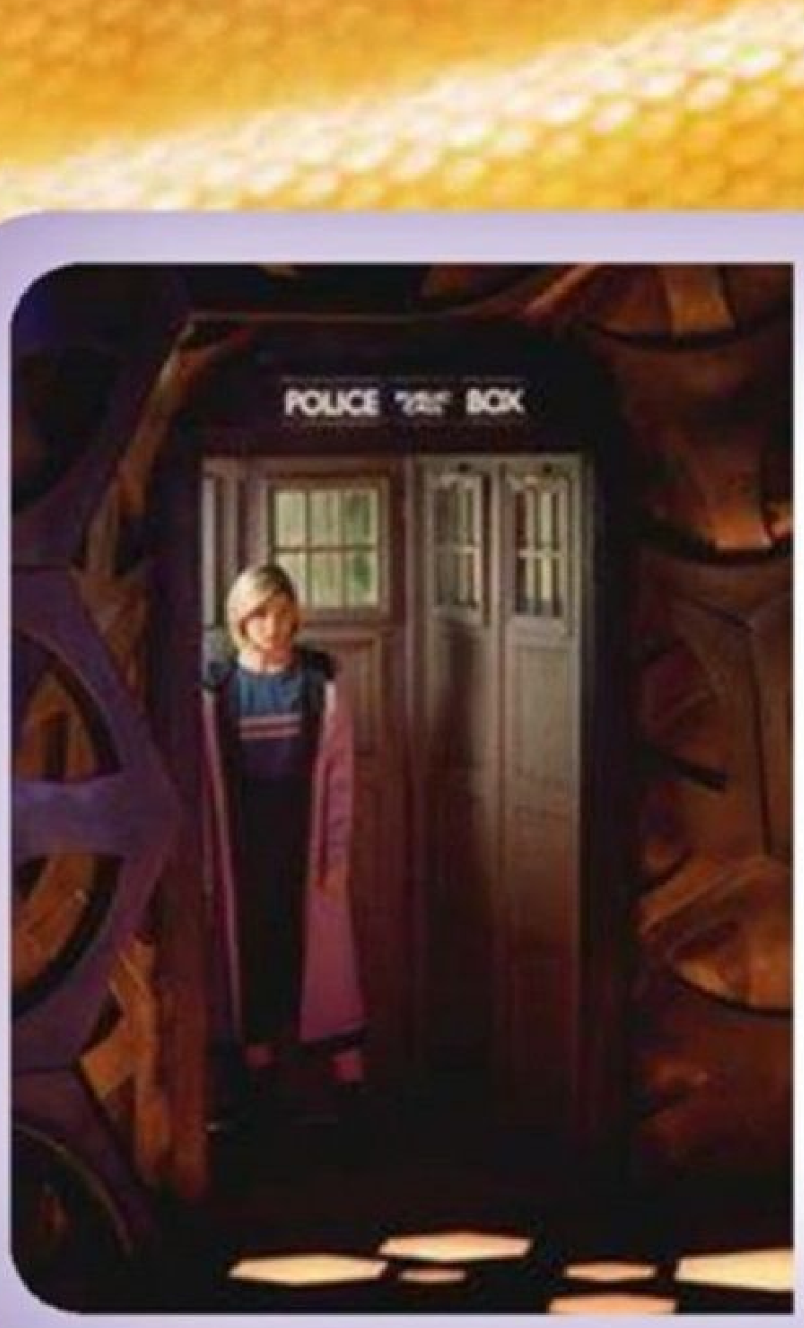
Arwel hands the prop over for closer examination. "This is the actual sonic," he tells us. "I've just nicked it off the set to come and see you. Nick Robatto was commissioned to make this screwdriver. He's made the last few, but this one was a very different challenge."

Arwel wanted the Doctor's new screwdriver to "feel ergonomic so it just fits nicely in your palm," but he also wanted it to have considerable "functionality rather than just having a button that gives you light. You've got the standard sonic sonicing. You've got a button on the bottom which makes the crystal at the top spin round when you're doing a scan, so it actually gives you a 360-degree scan as opposed to just sonicing something. And you've also got a tuning option on the bottom so you can, if you need to, do something physical to change the sonic resonance to opens locks, rather than it just being a sound effect."

Different versions of the prop were used throughout the production of Series 11. "I've got about four or five and each do different things," says Arwel. "I've got one that just does the spin, one that we can run a solid wire through in case we need to change the colour, and one that just gives a light so you can chuck it around a bit more – which is useful because Jodie does move it around quite a lot!"







TARDIS Entrance: "We've now got three walls in the box's entrance. It's like the wardrobe in *The Lion, the Witch and the Wardrobe* in that you enter in through the back wall. It also means that when you're on location and you see the side walls inside the police box, it's fine."

Screens: "There's no TARDIS scanner as such on this console because I didn't want a screen looking down. So we built four screens into the walls to give the idea that this space keeps going. Then the edges of the screen blend off into darkness, so it feels like that's beyond. An initial idea I had was that while it's in flight we could play the Time Vortex on the screens to show what you're travelling through."

Gallifreyan Symbols: "The symbols inside the TARDIS were created by graphic designer Richard Wells. His attention to detail is brilliant. We took the existing Gallifreyan text and tweaked it to make it a bit beefier. The symbols aren't letters – the idea is they're words or phrases. Or even a destination. They could be a collection of all the destinations so far or the base code of the TARDIS."

Infinity Mirrors: "These are my favourite element of this TARDIS. I envisaged these when we recorded Jodie's regeneration scene. I brought along some bits of reeded glass and a roll of gaffer tape and I mocked up a version of these mirrors to try in the old TARDIS. The mirrors make it look very deep. There are somewhere in the region of 60 or 70 in Jodie's TARDIS."

Custard Cream Dispenser: "Jodie's a big fan of custard creams. You just press a pedal and a custard cream rolls down!"

EXTERIOR DESIGN

It's not just the inside of the Thirteenth Doctor's TARDIS that was redecorated at the start of Series 11 – the police-box exterior had a redesign too. Notable changes include the disappearance of the St John Ambulance logo ("I just prefer the TARDIS without it," says Arwel) and a black, rather than white, panel on the door.

POLICE TELEPHONE
FREE FOR USE OF PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO URGENT CALLS
PULL TO OPEN

"I've tried to have background reasons to all the decisions we've made," Arwel explains. "I did a lot of research online and found that, at times, some real police boxes had black panels."

Just how accurate is Arwel's police box to models that actually existed? "As accurate as any of the previous ones. Or as *inaccurate* as any of the previous ones," he says, laughing.

"I also looked back at the previous TARDIS props. The Hartnell one, for example, was actually made to look like concrete. This was because the original police boxes were concrete, not wood, and that was the finish they were trying to copy. Over the years it became wood. So there are elements in the textured finish of Jodie's TARDIS that go from concrete to wood as a nod to previous boxes. We're playing with the fact that the chameleon circuit is malfunctioning."

→ The production team's overall approach to Series 11, says Arwel, was "It's the same universe and we love everything that's been before, but let's do our version." He points out, however, that "There are, of course, certain things you try to stick to because it's a TARDIS, but at the same time I wanted to go where no one else has. Some people see the TARDIS as mechanical, I don't. I quite like the idea of the organic nature of things, so I wanted this TARDIS to have a framework that's harnessing a natural, raw power."

In August 2017, concept artist Darren Fereday came on board to help develop Arwel's ideas further. "I've always thought that concept art is there to augment the production designer and not replace," says Arwel. "It's about them conveying back to you the ideas you've discussed. And actually, our early concept drawings for the TARDIS are very, very close to what we've ended up with."

According to Arwel, the Thirteenth Doctor's TARDIS and sonic screwdriver are products of "reinvented Time Lord technology. Time Lord science has changed over the years in different ways, and in this version of the Whoniverse I'm suggesting the basis of Time Lord technology is maybe crystal-based rather than purely made of human electronics and materials found on Earth. For example, there's an alien crystal within the sonic which I think gives it a slightly magical essence."

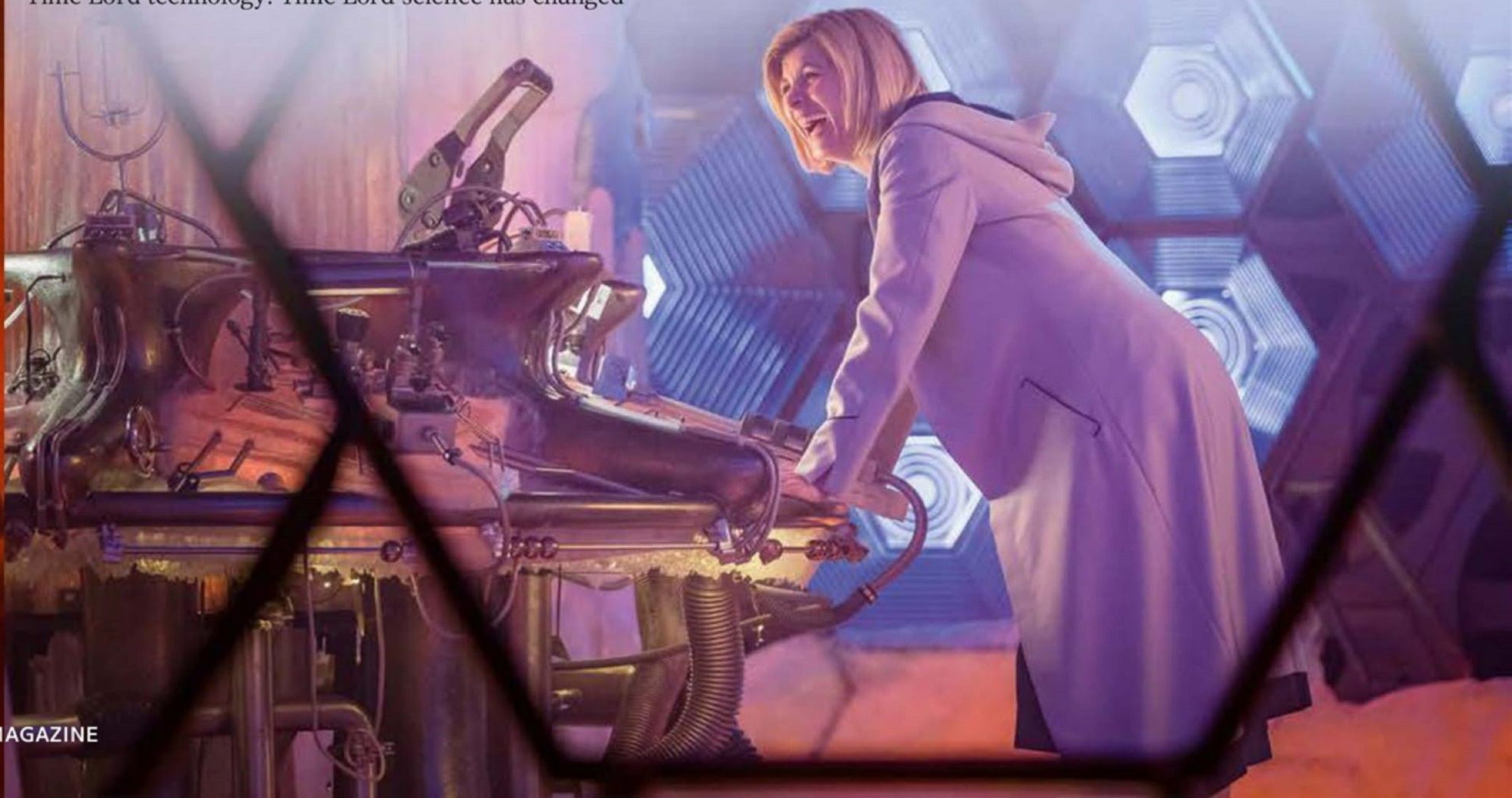
The idea is inspired by a real-world scientific concept. "I read a paper about time crystals and understood very little of it, but in simple terms, within the crystal itself the laws of our time and space don't exist," Arwel explains. "That's a reality in physics now so I thought it would be quite an interesting thing to play around with. There's already a connection between time and crystals if you think of quartz crystal watches, which use a quartz crystal to power and regulate the timing. On that basis, I liked the idea of a crystal harnessing the TARDIS' immense power in order to pass through time and space. There have been allusions to what would happen if the TARDIS blows up on numerous occasions, so we know there's some incredible power in there and that's what I wanted to try to convey."

Arwel's design for the TARDIS also plays around with the 'dimension' element of the ship's full name, Time And Relative Dimension In Space. "I didn't want to confine the space as such. I wanted it to be dimensionless. You'll notice there are no external walls to the control room. It just goes on. And you can even move the side panels around." Arwel demonstrates. "The idea is it's always in a constant state of flux. It's not a precise, set spaceship."

> "I liked the idea of a crystal harnessing the TARDIS' immense power in order to pass through time and space."

The lighting in the TARDIS also helps to create a dimensionless feel to the control room. "There's lots of interactive lighting built into elements of the set. You've got the brightness in the structure and then you let it disappear off into darkness rather than have a wall. This makes it feels like once you pass through the TARDIS door and into this space, it's limitless."

It's dimensional engineering. And the spaceship's engineer is proud of the finished product. "Having seen this TARDIS set come to full fruition based on initial ideas that were just in my head," he says, "I think it's worked well." **DWM**



Top inset: The First Doctor (William Hartnell) and his ship in *Marco Polo* (1964).

Above: Mandip Gill (as Yaz) and Tosin Cole (Ryan) in the TARDIS.

Right: Jodie has fun at the controls during the recording of *The Battle of Ranskoor Av Kolos* (2018).

THE TIME MEDDLERS

STAY CONNECTED
@TimeMeddlers

OFFICIAL & AFFORDABLE
DOCTOR WHO MERCHANDISE

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

JUBILEE MARKET
THE HEART OF COVENT GARDEN

VISIT US AT LONDON'S
COVENT GARDEN JUBILEE MARKET
TUESDAY - FRIDAY 10.30AM - 7.00PM*

TOYS ⚙ AUTOGRAPHS ⚙ CLOTHING ⚙ ACCESSORIES
HOMEWARE ⚙ MODELS ⚙ COLLECTIBLES

15% OFF YOUR FIRST ORDER USING CODE: MEDDLER15

We Ship Worldwide! Order Online:
www.TimeMeddlers.co.uk

*The Time Meddlers are appearing in Covent Garden for a limited time only, see website & social media for latest info & updates.
Discount code valid until 31/12/2019. Only redeemable online. All info correct at time of print. The Time Meddlers LTD. trading as The Time Meddlers. Jubilee Market logo reproduced with permission.

"Come on, Ace, we've got work to do!"

The Promise, a new trailer for the Season 26 Blu-ray box set, sees the return of the Seventh Doctor's companion, Ace. Its author reveals how the story came about.

Feature by **PETE McTIGHE**

I love Ace. I'd always been disappointed that such a brilliant, groundbreaking companion, and such a fantastic actress as Sophie Aldred, never had the 'proper' on-screen exit she deserved. There she is, in the final shot of *Survival* (1989), walking off into the sunset with the Seventh Doctor – an inseparable, perfect partnership – and the next time we see him, seven years later, he's alone. So what happened?

Over the years we've been offered multiple potential exit stories courtesy of various novels, comic strips and audio adventures – but none of them ever felt quite right to me. I always believed that Ace would have grown up and channelled her experiences into some greater good, and that her adventures with the Seventh Doctor would never be truly 'done'. Wherever he was, he'd always come back for her.

I was thrilled when Russell T Davies snuck a mention of Ace into *Death of the Doctor*, his story from the fourth season of *The Sarah Jane Adventures* in 2010. In a lovely companion recap, we learned from Sarah Jane that "Dorothy Somebody" was running a company called A Charitable Earth (ACE) and had "raised billions". Thank you, Russell! Finally – canonical proof that Ace was still out there, that she was OK. Better than OK, she was brilliant. That felt right. But damn, I really wanted to *see her*. In 2017, Russell told me over coffee that should *The Sarah Jane Adventures* have continued, the return of Ace was "next on the list". Sadly it was not to be.

Sophie is completely on board with the whole thing and can't wait to shoot it.

A year on, in the summer of 2018, the 'classic' *Doctor Who* Blu-ray collection was kicking off. Russell Minton, the Blu-ray head honcho, and I had recently sat down and drawn up a tentative release schedule for the entire range, should it happen. We'd planned that Season 26 (1989) would be the first Seventh Doctor box set, released towards the end of 2019. Not only was Season 26 a highly regarded series, but we were excited by the possibilities of new material and giving stories like *Ghost Light* and *The Curse of Fenric* (which had been released early in the DVD range) an extra spruce-up.

In planning the announcement of the first Peter Davison box set (1982's Season 19), Russell had the idea of shooting a special launch trailer, using Janet Fielding as Tegan. The dialogue downloaded in my head within seconds; I wrote it quickly, Janet agreed to do it, and it was filmed in a mad panic at the end of a boiling hot day inside Concorde. For the next few releases, I wrote a Tom Baker voice-over trailer for Season 18 ('Galactic Glitter Tours') and then a little piece for Season 10, reuniting Jo Jones and her husband Cliff on screen for the first time since 1973, battling a new breed of maggots back at Wholeweal. What a treat.

All of the trailers up to that point had been light-hearted, a bit of fun. But I had different plans for Season 26, and for Ace. For me, this wasn't just a trailer, it was the closure that we the audience, Ace the character and Sophie the actress never had. I wanted to treat it – and shoot it – like a drama.

Friday 8 February 2019

I wrote the script for *The Promise* months ago, as soon as I had the idea. But today is a big day – I email it to Sophie Aldred to see if she'd be interested. We've never spoken before, and I'm a bit nervous about sharing the finished script with her – after all, she's been the guardian of this character since 1987 and this is the first time since 1993 (the Children in Need mini-episode *Dimensions in Time*) that she'd be properly resurrecting Ace on screen. But then, about three minutes after I send it, she calls me. In tears. (Good tears!) She loved it, said she found it really moving and would be thrilled to resurrect Ace. We have a lovely long chat about the character, where she might have been since 1989, what had brought her to this point, and I talk through my intention with the trailer – to provide closure, with a tonal upswing to offer up the possibility of ongoing adventures with her 'Professor'. Sophie is completely on board with the whole thing and says she can't wait to shoot it. Me neither. I've even decided to direct this one, as I'm determined to capture on screen exactly what's in my head.

Tuesday 26 February

Sylvester McCoy and Sophie are in studio today, recording their *Behind the Sofa* material for the Season 26 set. I'd planned to record Sophie's voice-over before we shoot the visual material, to enable playback on the day and allow Sophie to hear Ace's dialogue as she stands in the office location.

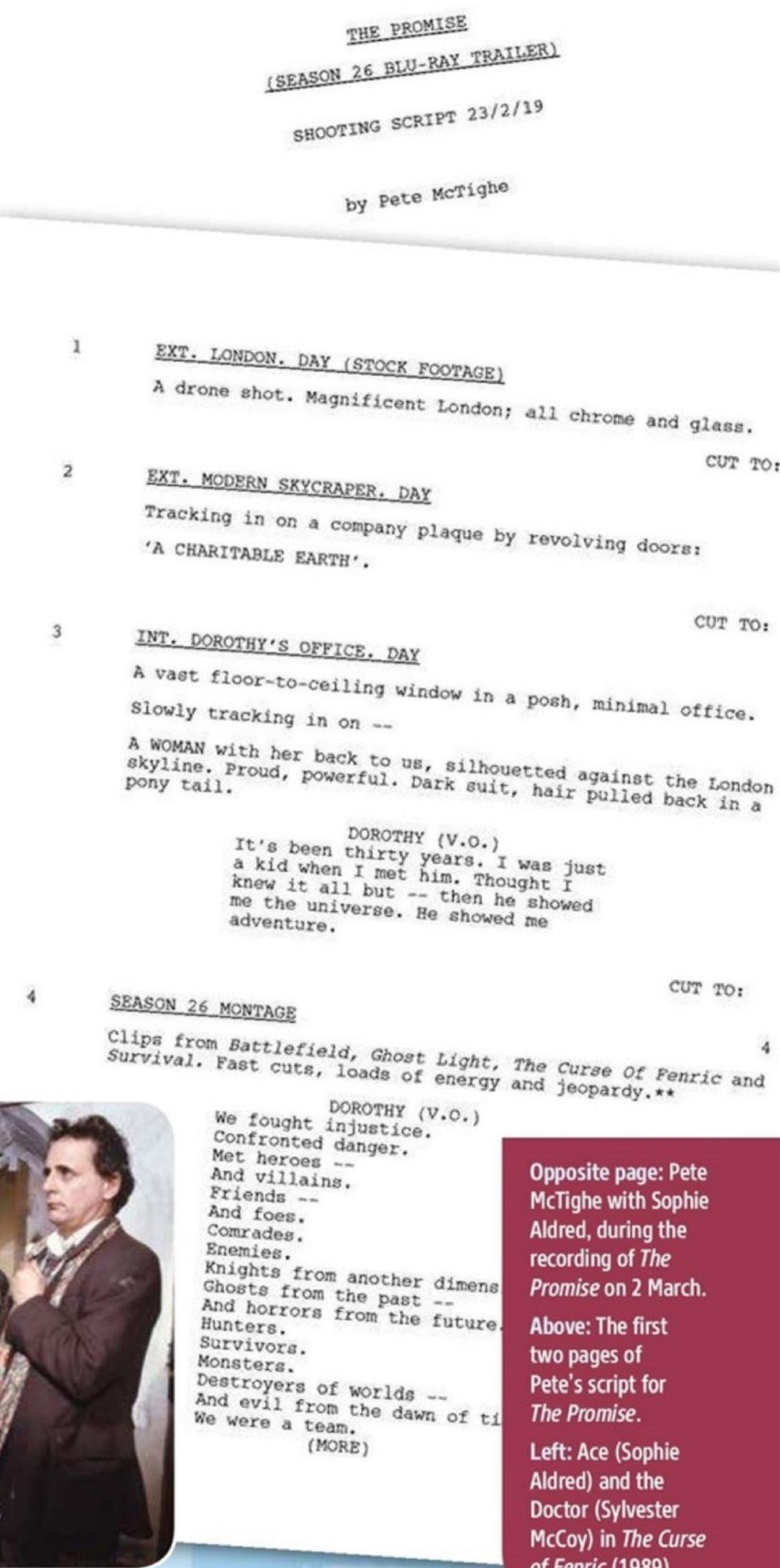
Both Sophie and Sylvester are incredibly welcoming and excited. I show them the clips montage I've cut together for the trailer, Sylvester commenting that the montage "brings back some wonderful memories. It's quite a good season, isn't it?"

In a recording break, I sit beside Sophie on the *Behind the Sofa* couch and we record the voice-over. We briefly talk through the emotional tone of the piece, and the pacing, then go for it. She nails it in the first take – of course she does – but we do a second anyway. And we're done.

Saturday 2 March

A few days later we're at London's South Bank, in a swanky office overlooking the Tower of London (the old UNIT HQ – obviously Ace would have an office with a POV on that). Russell Minton and our producer Jo have found us a brilliant location befitting A Charitable Earth.

At 1.00pm, with the office cleared of its usual workers, we pile in with our gear. And props. We've shipped in a *massive* three-piece desk suitable for a CEO like Ace, after weeks of me being emailed photos of potentials. "No!" I'd fire back to poor patient Russell, "It's not right." Well, →



```
                    THE PROMISE

          (SEASON 26 BLU-RAY TRAILER)

            SHOOTING SCRIPT 23/2/19

                 by Pete McTighe
```

```
1     EXT. LONDON. DAY (STOCK FOOTAGE)

      A drone shot. Magnificent London; all chrome and glass.

                                                      CUT TO:
2     EXT. MODERN SKYCRAPER. DAY

      Tracking in on a company plaque by revolving doors:

      'A CHARITABLE EARTH'.


                                                      CUT TO:
3     INT. DOROTHY'S OFFICE. DAY

      A vast floor-to-ceiling window in a posh, minimal office.

      Slowly tracking in on --

      A WOMAN with her back to us, silhouetted against the London
      skyline. Proud, powerful. Dark suit, hair pulled back in a
      pony tail.

                         DOROTHY (V.O.)
                It's been thirty years. I was just
                a kid when I met him. Thought I
                knew it all but -- then he showed
                me the universe. He showed me
                adventure.

                                                      CUT TO:
4     SEASON 26 MONTAGE

      Clips from Battlefield, Ghost Light, The Curse Of Fenric and     4
      Survival. Fast cuts, loads of energy and jeopardy.**

                         DOROTHY (V.O.)
                We fought injustice.
                Confronted danger.
                Met heroes --
                And villains.
                Friends --
                And foes.
                Comrades.
                Enemies.
                Knights from another dimens
                Ghosts from the past --
                And horrors from the future
                Hunters.
                Survivors.
                Monsters.
                Destroyers of worlds --
                And evil from the dawn of ti
                We were a team.
                       (MORE)
```

Opposite page: Pete McTighe with Sophie Aldred, during the recording of *The Promise* on 2 March.

Above: The first two pages of Pete's script for *The Promise*.

Left: Ace (Sophie Aldred) and the Doctor (Sylvester McCoy) in *The Curse of Fenric* (1989).

Right: Pete checks the rushes with camera operator Matt Patrick.

Below: Recording took place at dusk, with Tower Bridge as a backdrop.

→ we found the right one – eventually – and it weighs a ton. Oops. Getting it up six floors and into place requires multiple lifts and four strong helpers. But I'm grateful. There's a funky hat stand for Ace's jacket, a specially made company wall plaque that we'll use for an exterior shot later, desk photos, an ultimately unused 'Dorothy McShane – CEO' door sign, and of course the Seventh Doctor's signature brolly.

I spend a lot of time familiarising myself with the room and plan my shots – all I've had until this point were photographs of the location. There's plenty of time as the plan is for a second unit to shoot Sophie Aldred's *In Conversation* interview for the box set in the same location, until about 4.15pm. I want to try to shoot as much of the trailer as possible around sunset and 'magic hour' to help set the tone.

Sophie arrives around 1.15pm with her lovely husband and is whisked into make-up for her interview. We have a nice catch-up – she's excited about shooting the trailer later and has brought along a few wardrobe options for me to look at. And of course Ace's jacket, which is treated like the Crown Jewels. (It demands its own dressing room. Such a diva.)

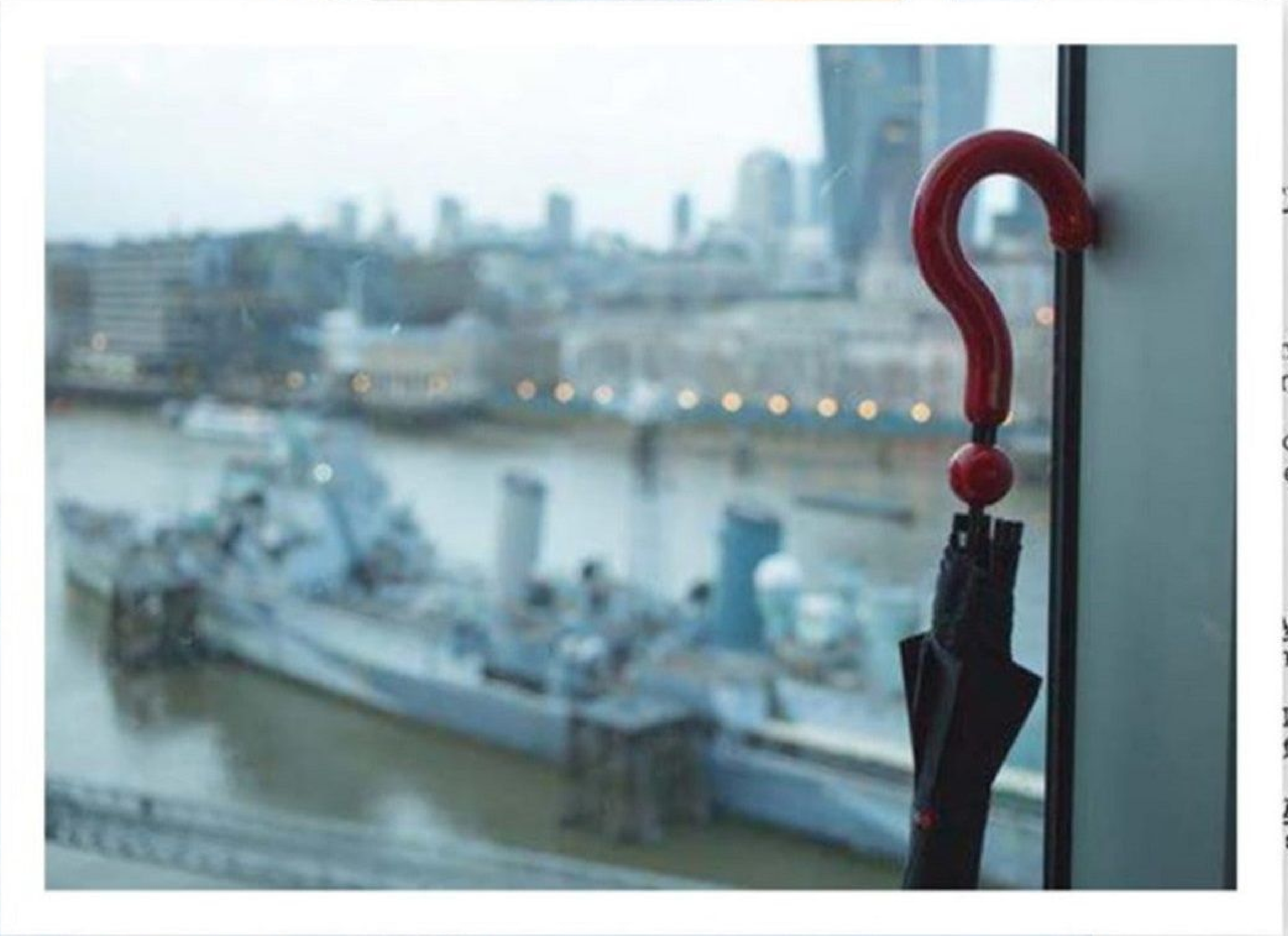
Around an hour later, Sophie and interviewer Matthew Sweet sit down to chat about her time on the show. While finalising my shots I get to listen in, and marvel at Matthew's ability to get the best out of everyone. An hour later, they're done, and we reset the room for the trailer.

While Sophie goes to get changed and made-up (minimal make-up for Ace, we decided), the location is readied. Out comes the desk, heaved across the room and thunked into place. Sorry everybody. But it's *the right one*. Props are propped, the jacket is tempted out of its dressing room with a KitKat, and we're ready to go.

Sophie joins me at the window in her sharp dark suit and we chat through the scene. She's excited but also clearly quite emotional – revisiting her beloved Ace on camera for the first time in nearly 30 years must be a bit overwhelming. We're running behind, in true *Doctor Who* fashion, so the next 90 minutes are a bit of a blur as the sun sets and time starts running out.

We tape the wide shots first – and just as I'd hoped, London starts turning on the lights for us. Tower Bridge illuminates right on cue, as do several barges on the river and some of the buildings opposite. Our cameraman, Matt Patrick, tries several Steadicam takes of the slow creep-in towards Ace at the window, and on the fourth one we get what we need and move on.

> I want to try to shoot as much of the trailer as possible around sunset and 'magic hour' to help set the tone.



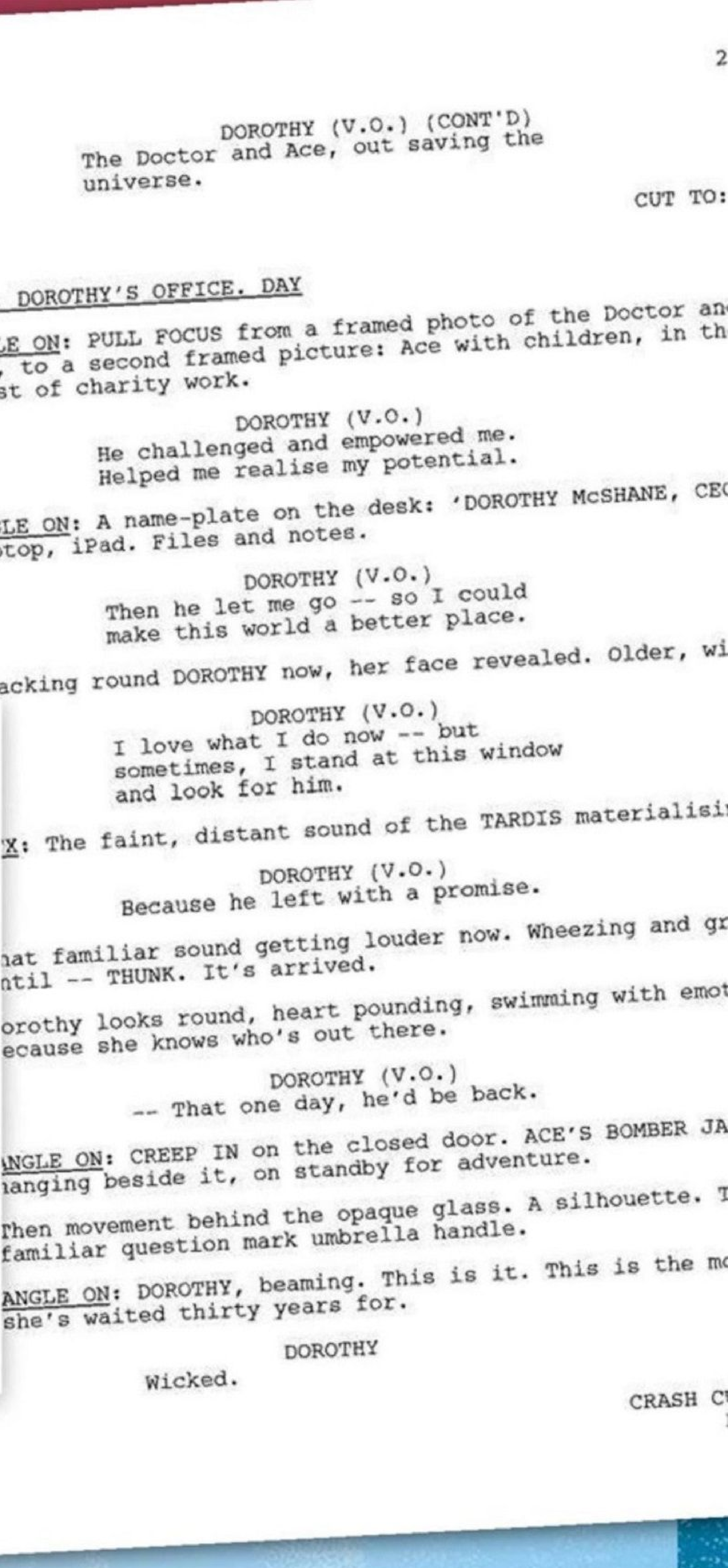
Above: Production assistant Jasmine Allodi, Matthew Sweet (who doubled for the Seventh Doctor) and BBC Studios' Russell Minton.

Right: The Seventh Doctor's distinctive brolly.

Far right: The final page of the script.

Below: The desk that wasn't such an important part of the trailer after all!

The Promise photos © Paul Vanezis.



2

DOROTHY (V.O.) (CONT'D)
The Doctor and Ace, out saving the
universe.

CUT TO:

5 INT. DOROTHY'S OFFICE. DAY

ANGLE ON: PULL FOCUS from a framed photo of the Doctor an
Ace, to a second framed picture: Ace with children, in th
midst of charity work.

DOROTHY (V.O.)
He challenged and empowered me.
Helped me realise my potential.

ANGLE ON: A name-plate on the desk: 'DOROTHY McSHANE, CE
laptop, iPad. Files and notes.

DOROTHY (V.O.)
Then he let me go -- so I could
make this world a better place.

Tracking round DOROTHY now, her face revealed. Older, wi

DOROTHY (V.O.)
I love what I do now -- but
sometimes, I stand at this window
and look for him.

X: The faint, distant sound of the TARDIS materialisi

DOROTHY (V.O.)
Because he left with a promise.

hat familiar sound getting louder now. Wheezing and gr
ntil -- THUNK. It's arrived.

orothy looks round, heart pounding, swimming with emot
ecause she knows who's out there.

DOROTHY (V.O.)
-- That one day, he'd be back.

NGLE ON: CREEP IN on the closed door. ACE'S BOMBER JA
anging beside it, on standby for adventure.

Then movement behind the opaque glass. A silhouette. T
familiar question mark umbrella handle.

ANGLE ON: DOROTHY, beaming. This is it. This is the mo
she's waited thirty years for.

DOROTHY
Wicked.

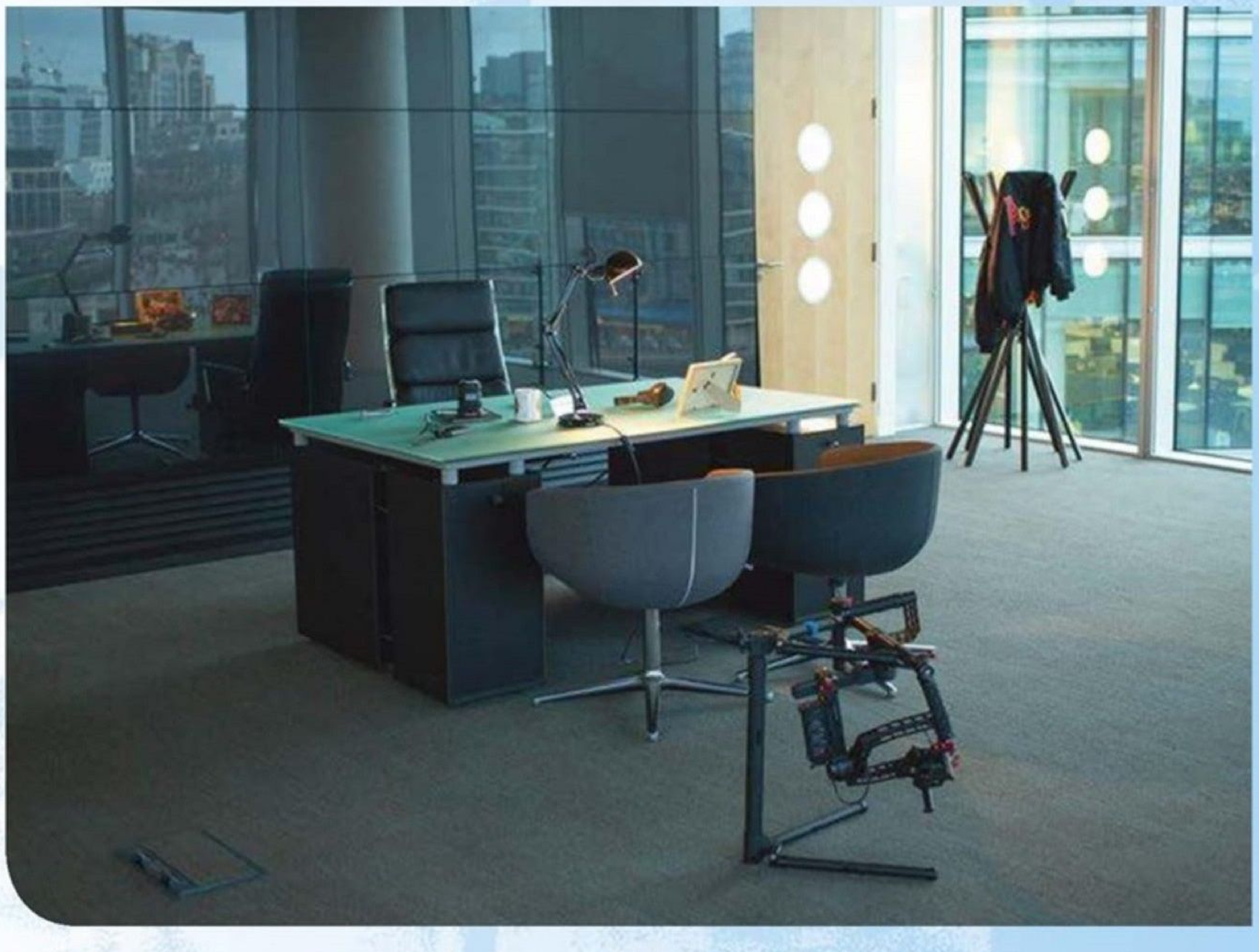
CRASH C

For Sophie's close-ups, I play back the fully edited voice-over to aid her performance. As a surprise, I've added the TARDIS materialisation sound effect – when that familiar wheezing groaning sound starts up, Sophie gives us gold. We only need two takes and we're done. Ace is back!

With the important shots captured, we turn the camera round and nab some quick cutaways – photos and headphones on the desk etc – then get ready to shoot the door through which the Doctor appears. By making the glass roundels opaque and backlighting them, we're able to achieve a fantastic console-room feel to that door. But who's going to play 'the Doctor'?!

I had toyed with the idea of having Sylvester cameo at the end of the trailer, but decided that this was Sophie's moment and she deserved to own it alone. (Also, how to explain that he looks older than when he regenerated into Paul McGann?) It felt right that we don't fully see him – just a hint of him with his signature umbrella – but without Sylvester there I need someone to double for him and transmit a little of his essence through a one-inch-thick wooden door. A tall order, and there is only one man for the job: Matthew Sweet *is* the Doctor! Bless him, he's hung around to watch the trailer shoot and is gracious enough to help out. (He does a very good McCoy impression, FYI.) He waits behind the door in front of blazing lights and performs some brolly shadow puppetry until we capture the required shots.

Then, with the light fading, we catch our final shot of Sophie grabbing her Ace jacket and heading out for more adventures. This shot wasn't planned at all, I just have the idea in the moment and we quickly nab a couple of takes. Then, we're done. Sophie's really pleased with how everything came together and exits in a flurry of hugs. The final gruelling task is to bump all our gear out of the office and move that damn desk. The massive, expensively hired desk that – ahem – didn't clearly end up in shot after all. Sorry everyone. (Oh, there were faces.)



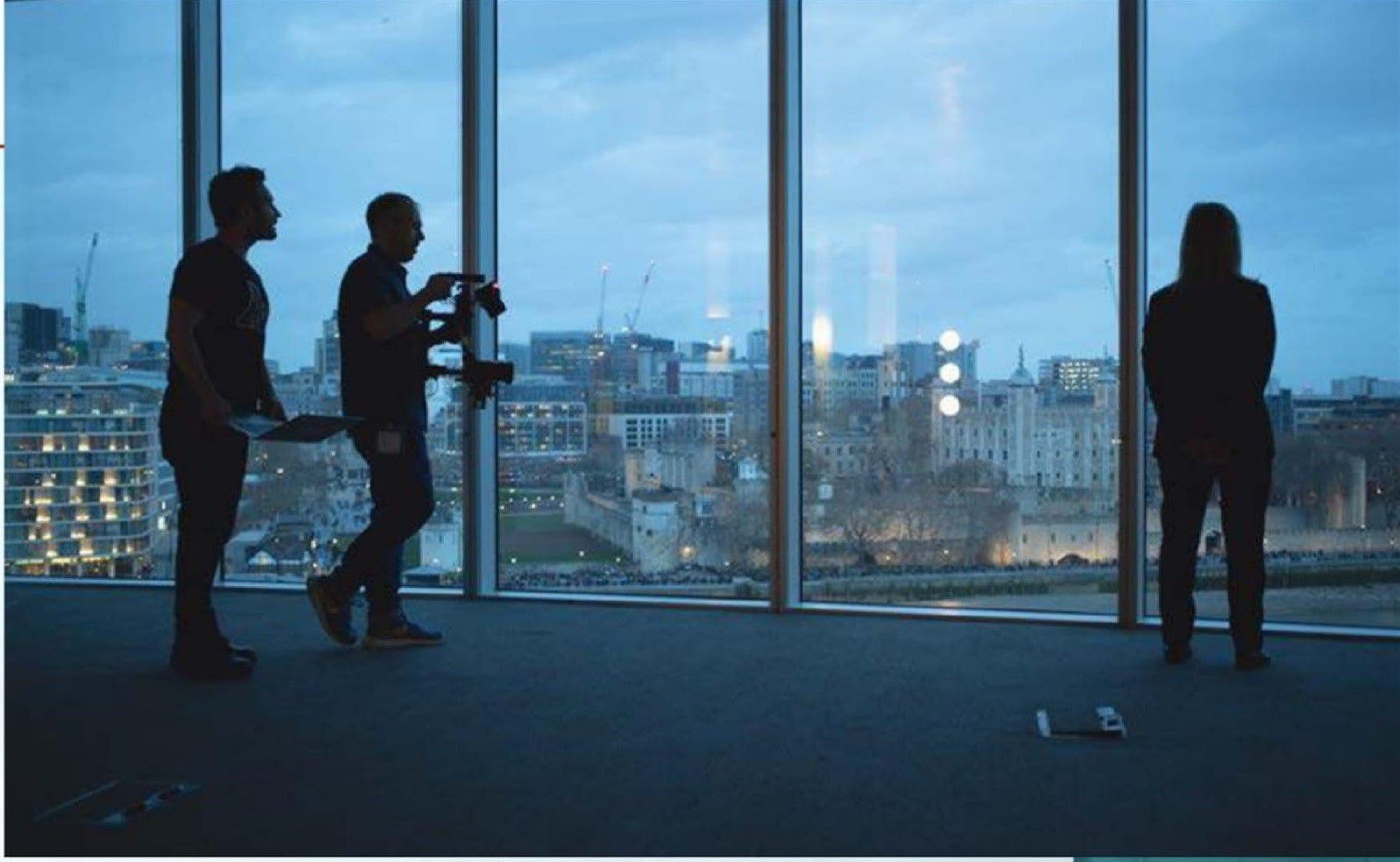
Tuesday 3 September

At midday *The Promise* goes out online to launch the Season 26 box set. It seems to go down really well, with 250,000 views in the first three days. Sophie texts, blown away by all the love for Ace. BBC Studios' Russell Minton is pleased but can't resist a jibe about The Desk. I propose a future trailer, where the Seventh Doctor and Ace arrive on the Planet of the Desks ("there's hundreds of them, it's like Space Ikea!"), but he doesn't seem up for it... **DWM**

ACE *of* HEARTS

For Sophie Aldred, the on-screen revival of her most famous role was an emotional experience.

Interview by **PAUL KIRKLEY**



Opposite page: Sophie Aldred, playing Ace on screen for the first time since *Dimensions in Time* (1993).

Above: Writer and director Pete McTighe, camera operator Matt Patrick and Sophie rehearse a scene.

Below: Ace's distinctive bomber jacket.

Photos © Paul Vanezis.

It's 30 years this December since the Doctor and Ace walked away, arm in arm, into the setting sun of *Doctor Who*'s original TV run. But when Sophie Aldred was asked to reprise her role in a trailer for the new Season 26 Blu-ray box set, the decision took closer to 30 seconds.

"I read through the script straight away, and burst into tears," says Sophie. "I was just so moved by the way Pete [McTighe] had written it. It brought back all those fantastic days, working with Sylvester, and everything we did together. It's something I always hoped would happen, because the fans didn't get to see what happened to Ace. There was no closure, as they say in America."

The shoot itself proved no less emotional. "It was a fantastic location – bang opposite the Tower of London," recalls Sophie of the swish South Bank offices that doubled as Ace's charity HQ. "As the light started to fade, I was thinking, 'Crikey, what are they going to do?' I don't think there's any lighting. But then there was this amazing sunset, and the lights of London came on. It was very atmospheric.

"I stood for ages by the window, because all I had to do was look – it was all in voiceover. It was a peach of a job, really: I didn't have to learn any lines. And then we did the look over the shoulder, and the last thing I did was say 'Wicked!' When Pete said 'Cut', everybody had big lumps in their throats."

> "It's something I always hoped would happen, because the fans didn't get to see what happened to Ace."

Among the props used in the trailer is Ace's original bomber jacket – which turns out to be her own. "When we finished *Doctor Who*, [producer] John Nathan-Turner said, 'Look, why don't you take your jacket and Sylvester take his costume, because you might have personal appearances to do'," explains Sophie. "So we took them away, and somehow they never got back. I had a little piece of paper in the pocket of the jacket for many years, which said, 'Please return to room number so and so at the BBC'. But seeing as that room doesn't actually exist any more, I think, 'Well, finders keepers...'"

Within hours of going live, *The Promise* – aka 'Ace Returns!' – had racked up close to a quarter of a million views. "My son came downstairs and said, 'Mum, you're trending on YouTube!'" says Sophie, laughing. "I think the fans were just so hungry for it."

Ace has met with numerous fates in different media over the years. She's become a Time Lord, a mercenary in rubber, and was even killed off in the **DWM** comic strip. (Er, sorry about that.) Is Sophie happy it's this version of Ace's story – from the gigantic brain of Russell T Davies, no less – that's become 'canon'?

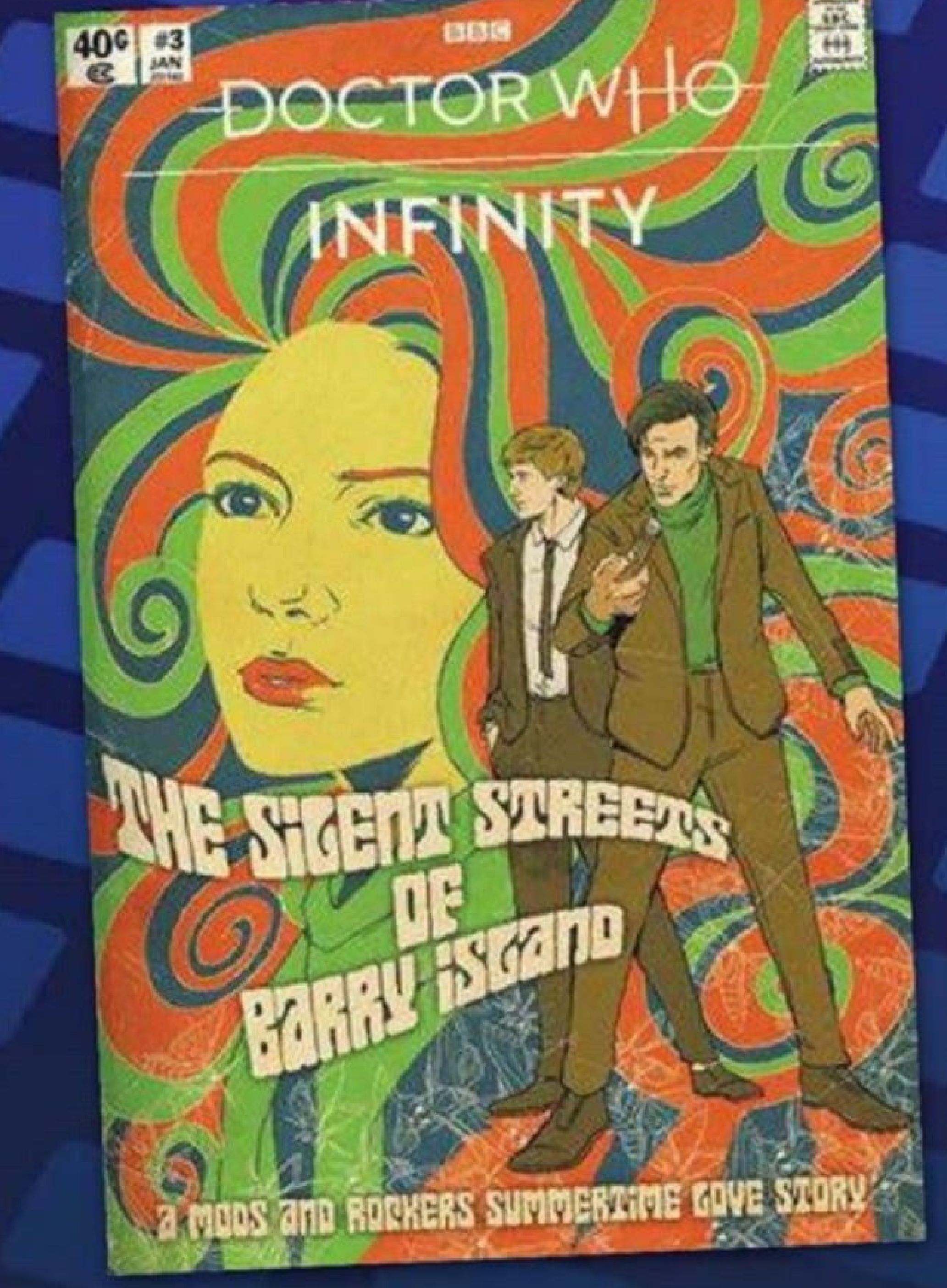
"I have to be honest, when I first heard Russell's idea, I thought 'Uh? What? Ace running a charity? That's not very exciting.' But, of course, Ace has very strong opinions and morals, so it's entirely fitting that she should do that. I think it's a great idea now. She'd love the idea of righting wrongs on this planet. She'd be great mates with Greta Thunberg!"

For Sophie, learning that Russell had been planning to bring Ace back in *The Sarah Jane Adventures* – before the series was brought to an end by Elisabeth Sladen's death – was a "bittersweet" moment. "More than anything, I would have loved to have worked with Lis, because she was my *Doctor Who* girl growing up," she says. "We knew each other well from conventions, and I know we'd have had an absolute laugh and a half. What could have been..."

Many fans consider Season 26 to be one of *Doctor Who*'s all-time classic runs. That must be gratifying? "Hugely," says Sophie. "Sylvester and I were just talking about it this weekend, actually. At the time, we didn't think we were that popular, because of the attitude at the BBC and some very vociferous fans. Sylvester, in particular, never felt that he was very much liked as the Doctor, so for me it's a real thrill when I see the reaction that people have to him; when they say, 'You were *my* Doctor.'"

At the end of the trailer, a familiar question-mark brolly appears at the door, as the Doctor returns to whisk his old friend off on more adventures. Which suggests that – both for Ace and for Sophie – 'closure' might actually be the last thing they're looking for. "Absolutely," agrees Sophie. "I think it's one of those really touching things – that he comes back into her life from time to time. The best ending I can think of is that Ace never leaves the Doctor."

In other words, somewhere out there, skies are still burning, seas are still sleeping, rivers still dream – and the Doctor and Ace still have work to do. **DWM**


40¢
#3
JAN
BBC
DOCTOR WHO
INFINITY
THE SILENT STREETS OF BARRY ISLAND
A MODS AND ROCKERS SUMMERTIME LOVE STORY

THE END OF INFINITY

Video game developer Tiny Rebel says goodbye to *Doctor Who* with two final stories for its *Infinity* project...

Feature by **CHRISTOPHER DRING**

Doctor Who: Infinity is an unusual video game.

Released last year, the game is a bit like what you'd get if you crossed Big Finish audio dramas with DWM comic strips and Candy Crush. It launched with three stories – the Twelfth Doctor adventure *The Dalek Invasion of Time* (starring Michelle Gomez), the Third Doctor tale *The Orphans of the Polyoptra* (with Katy Manning) and a Tenth Doctor story called *The Lady of the Lake* (featuring Celyn Jones).

The puzzle gameplay was fun, but what made it really special was the stories, written by Scott Handcock, George Mann and Gary Russell. Now, more than a year later, *Doctor Who: Infinity* will be completed by two new stories – *The Silent Streets of Barry Island* (starring Steffan Rhodri) and *The Horror of Flat Holm* (with Ingrid Oliver).

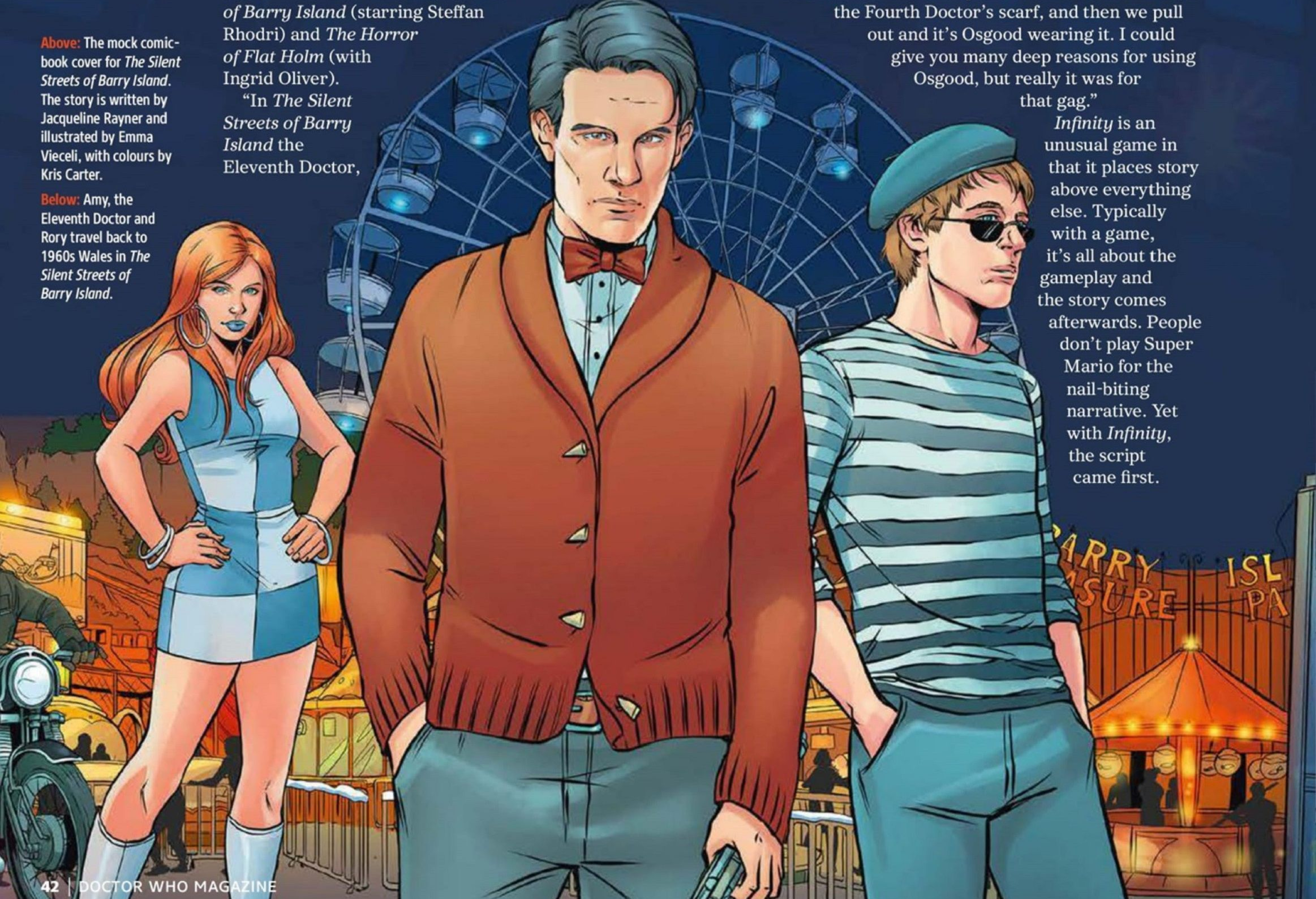
"In *The Silent Streets of Barry Island* the Eleventh Doctor, Amy and Rory find themselves in the 1960s," teases its writer, Jacqueline Rayner. "There are deadly funfairs, mods and rockers and the best chips in Wales — plus a shameless Easter egg for those who know their *Doctor Who*. I was given the title and a rough storyline. I was slightly worried that, as my main source of knowledge of Barry Island is *Gavin & Stacey*, I'd get things horribly wrong. But I read up what I could and now I really want to go to Barry Island Pleasure Park some day."

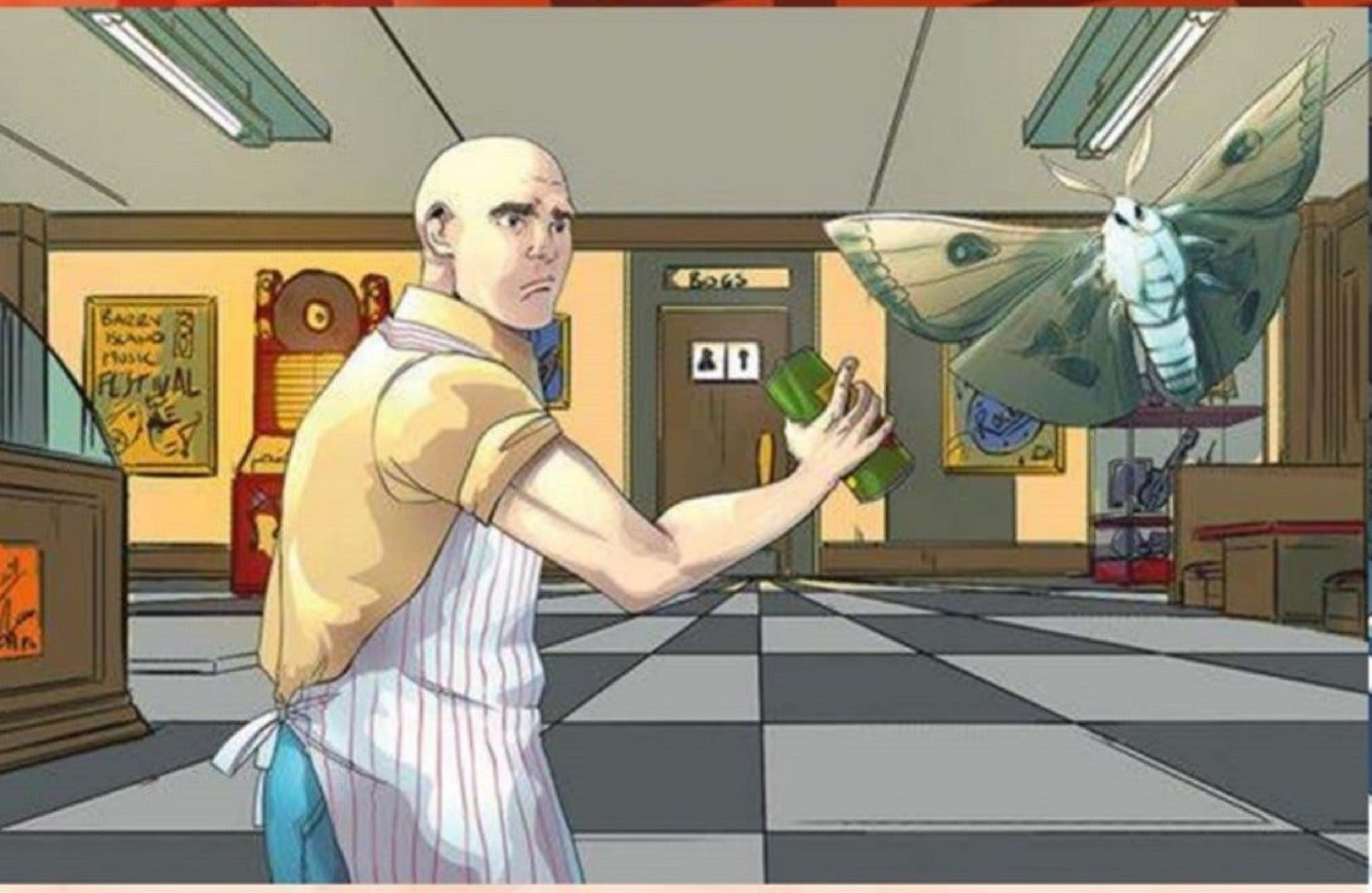
Mike Collins, who wrote *The Horror of Flat Holm*, points out that "With this story, we were trying to echo 'classic' *Doctor Who*. It's a Tom Baker story featuring the Cybermen. Tiny Rebel suggested that it should be set in two time periods. I suggested that Osgood should be in the modern part, simply because I wanted [artist] Patrick Goddard to draw a sequence where we zoom in on the Fourth Doctor's scarf, and then we pull out and it's Osgood wearing it. I could give you many deep reasons for using Osgood, but really it was for that gag."

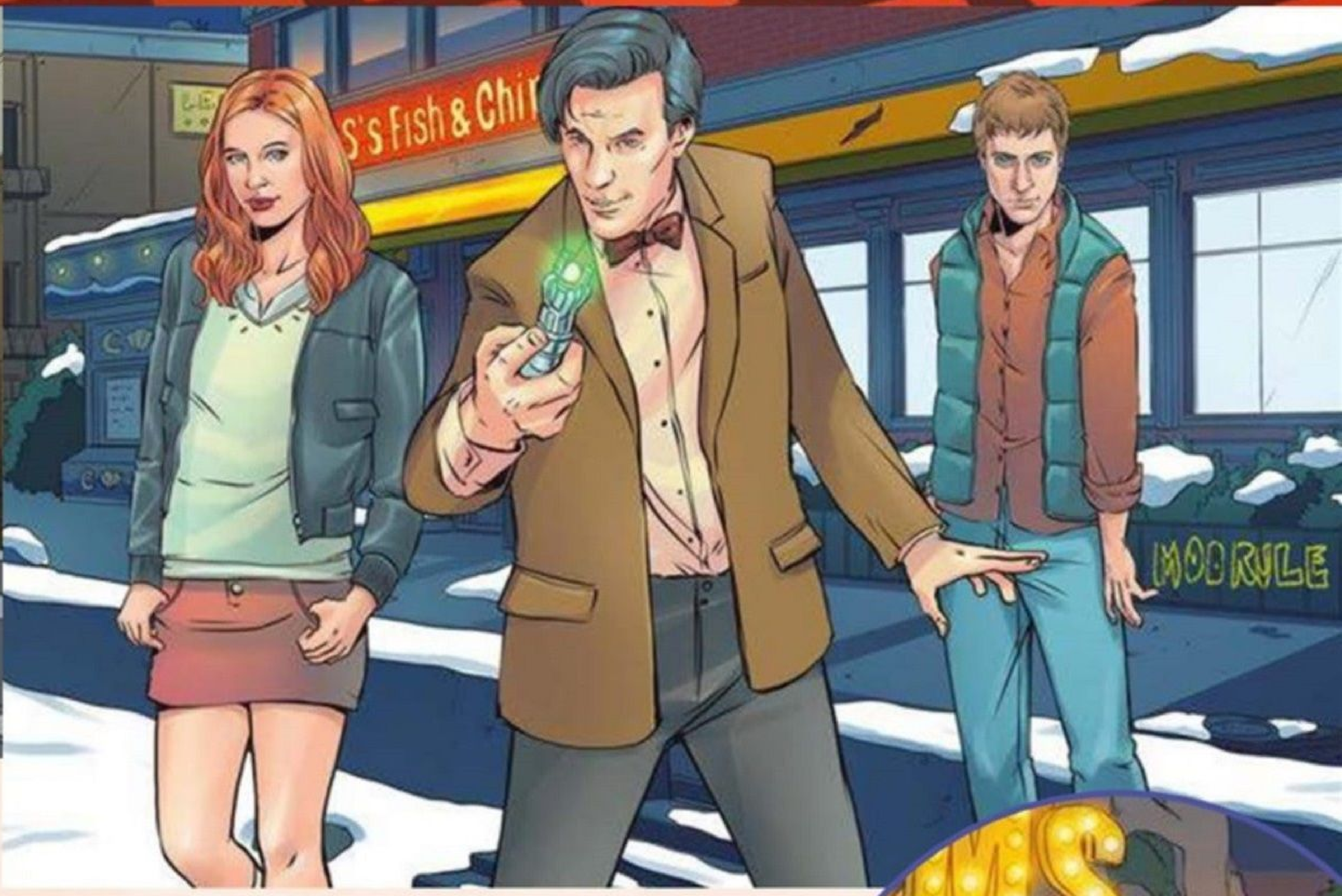
Infinity is an unusual game in that it places story above everything else. Typically with a game, it's all about the gameplay and the story comes afterwards. People don't play Super Mario for the nail-biting narrative. Yet with *Infinity*, the script came first.

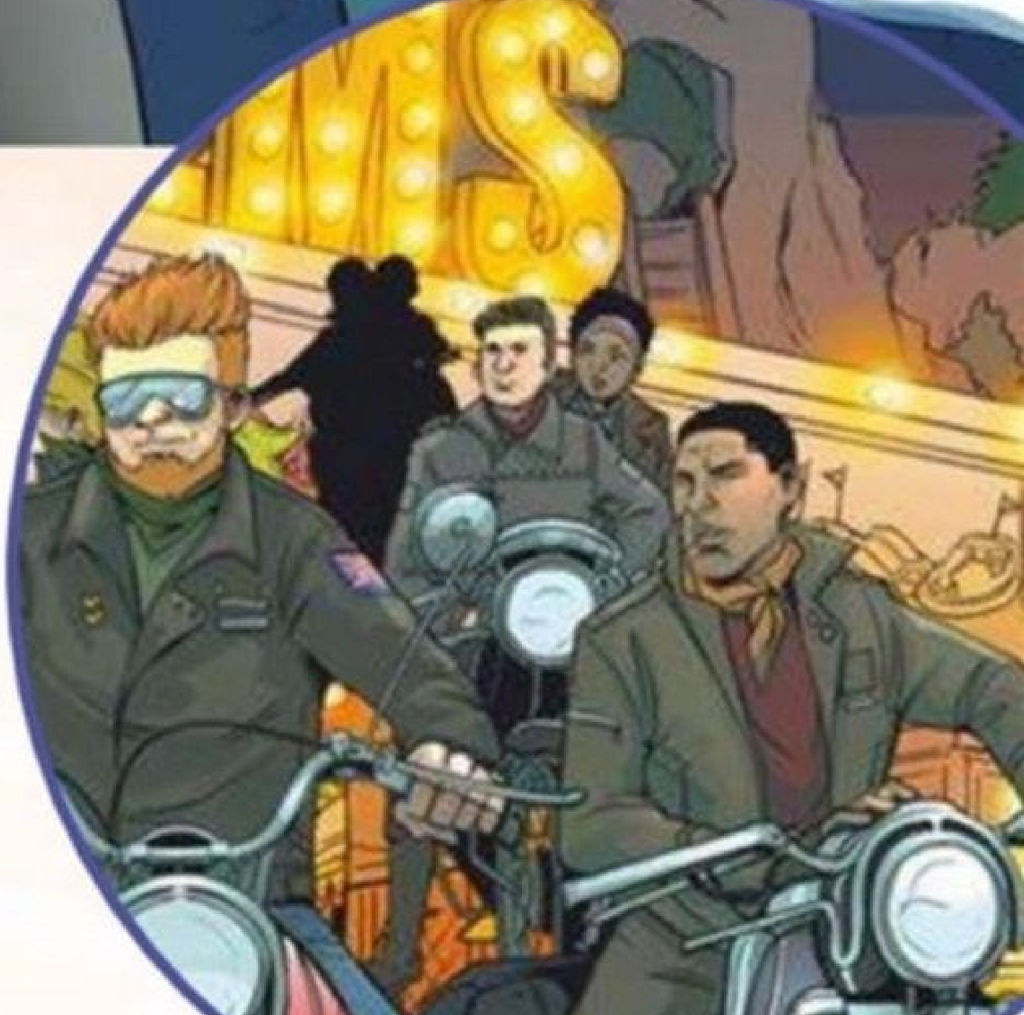
Above: The mock comic-book cover for *The Silent Streets of Barry Island*. The story is written by Jacqueline Rayner and illustrated by Emma Vieceli, with colours by Kris Carter.

Below: Amy, the Eleventh Doctor and Rory travel back to 1960s Wales in *The Silent Streets of Barry Island*.









“WE DECIDED TO WRITE FIRST AND HAVE FAITH THAT WE COULD TAKE ANYTHING AND TURN IT INTO GAMEPLAY.”

LEE CUMMINGS

“We decided to write first and have faith that we could take anything and turn it into gameplay,” says Tiny Rebel’s creative director Lee Cummings. “We knew it was going to be puzzle-based, but we weren’t sure what the gameplay would be. So that meant the scripts became the design document in quite a literal way. We would copy the scripts into a document and start annotating and chopping it to pieces. Everything ground down to the story, which made it much more authentic.”

The focus on story has seen Tiny Rebel introduce the ability to skip puzzles for those players who don’t actually want to play. “Last year we pitched *Infinity* very much as a game,” says executive producer Susan Cummings. “Which in some ways is a disservice, because it’s not just a game. It’s something that we hope will appeal to people who are just fans of the show or the audio dramas. People who are maybe not that big on games.”

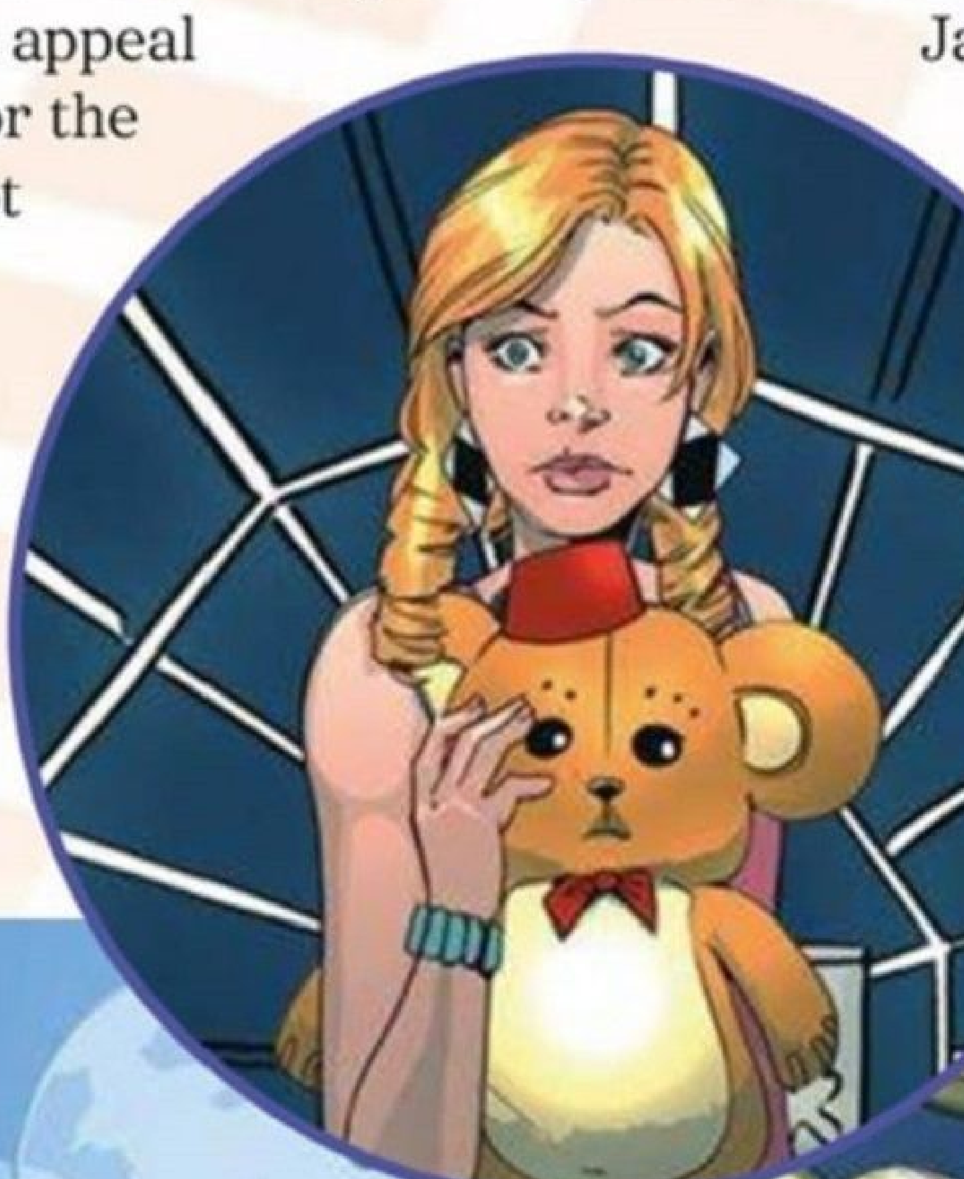
This emphasis on the script posed a potential challenge for the developers, particularly as neither Jacqueline or Mike had worked on a game before. “The thing that really attracted me was the same thing that worried me – I’ve never written a game before,” says Jacqueline. “It’s absolutely brilliant to try out new media, but I hadn’t a clue if I’d be able to do it. I’m not in any way competent with video games. I had Pong as a child and that’s about it! Luckily, I have two children who had played and loved the previous Tiny Rebel game, *Doctor Who Legacy*, so I at least had some idea how things worked.”

Mike had a similar experience: “I understand a certain amount of game logic. And you have this slight tension between letting the player have an adventure, but at the same time you’re leading that adventure. It’s a learning experience. Having done this sort of thing for quite a few years, it was great to find something I didn’t fully understand, so I could engage with that.”

The writers often made suggestions that created interesting opportunities for Tiny Rebel. “Even the ones who don’t play games,” says Susan, laughing. “Jaqueline was wonderful to work with. She really got into the spirit of things. As she started writing, she emailed me and said: ‘I am not saying you have to use this, but I’ve written a song.’”

Jacqueline takes up the story. “In the outline I was given, it said something along the lines of ‘Barry Island Rocks had hit the charts’, explaining how it was a hip place at that time. So for fun I wrote some lyrics to appear on screen. And they actually put it to music.”

“We hired a band to perform it,” explains Lee, “and from there we put together a montage, →



Top left: An unusual moth in Barry Island.

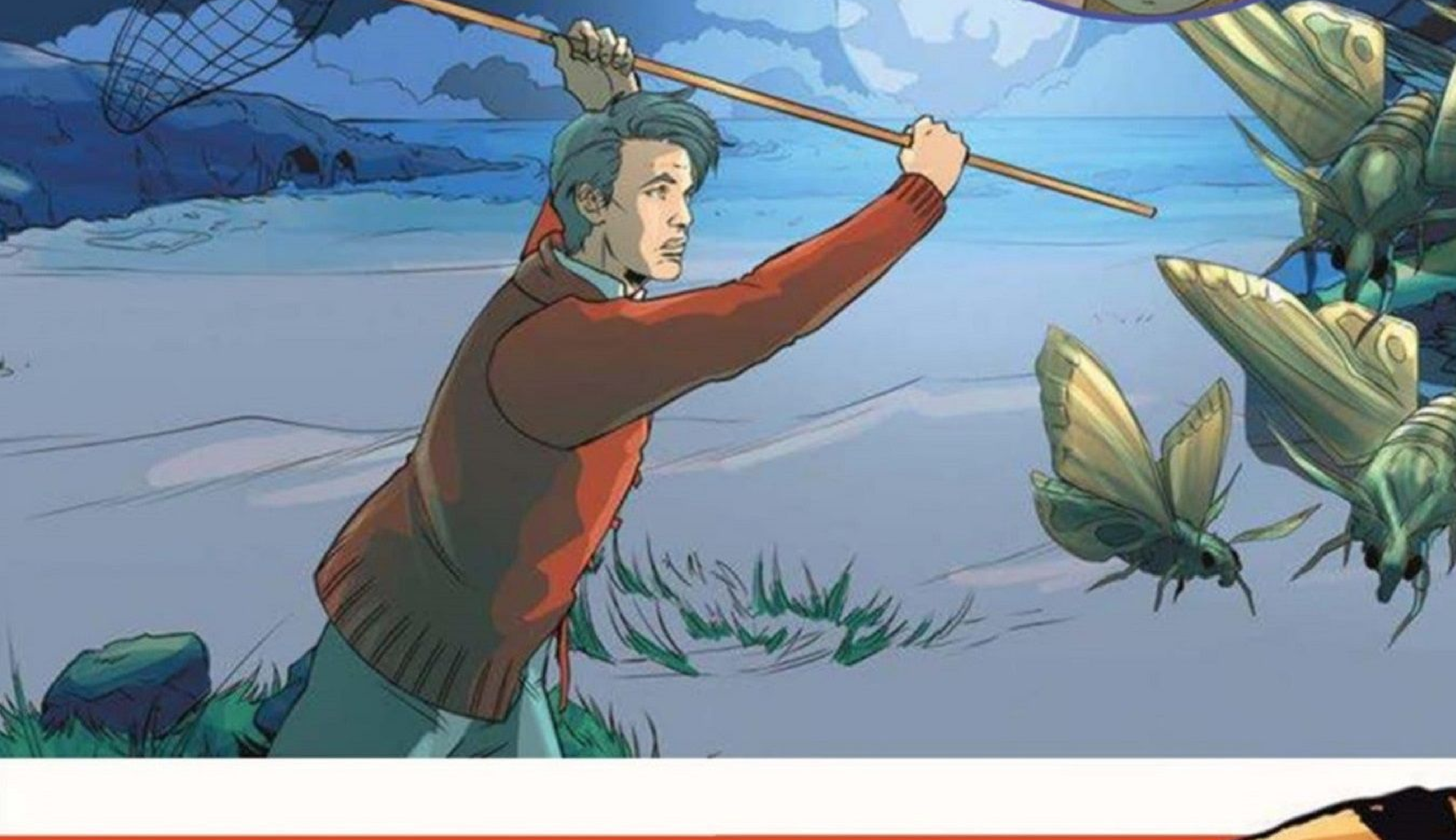
Top right: The TARDIS team explores what 1960s Wales has to offer.

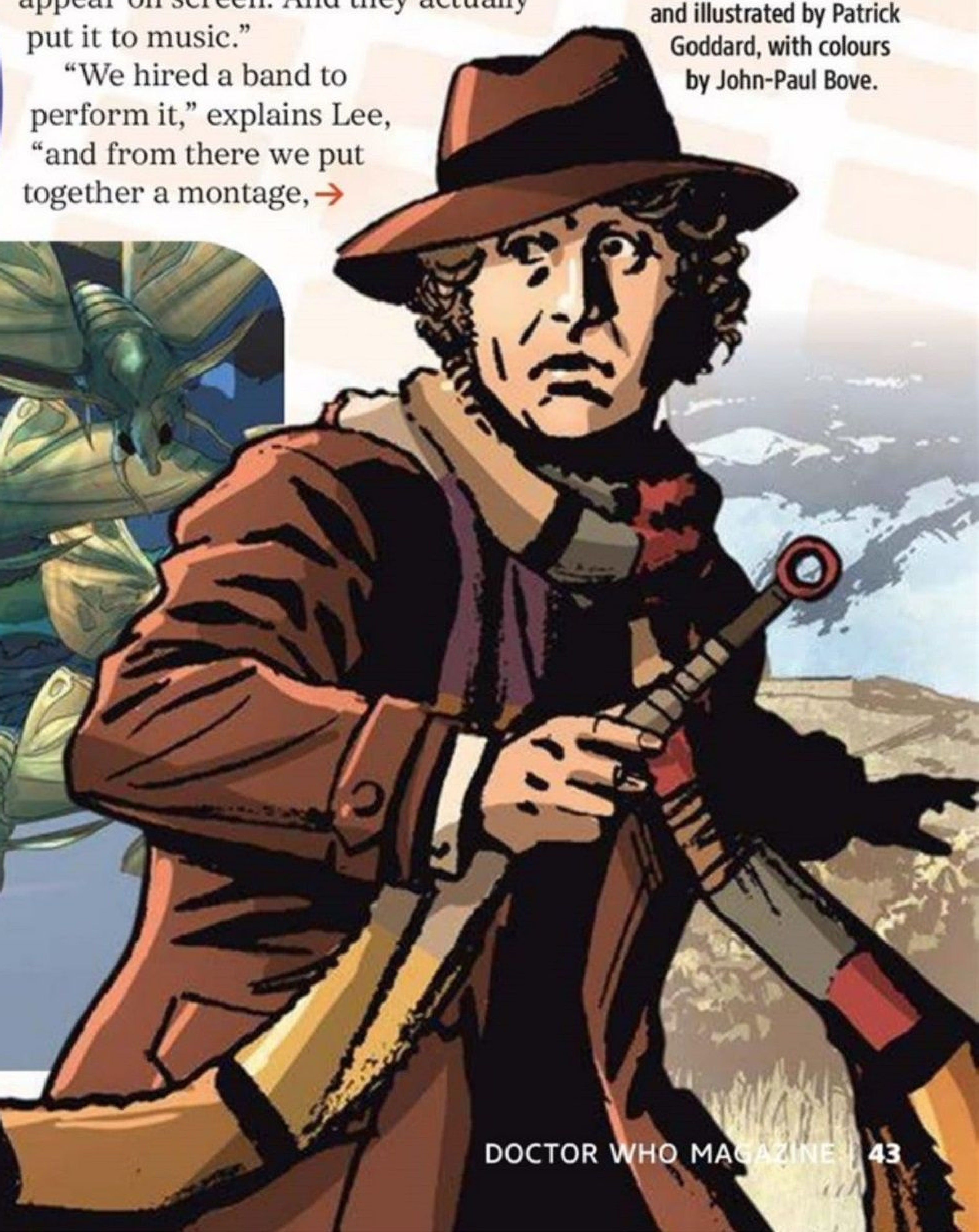
Above: Barry Island bikers.

Left inset: A young girl with a distinctive teddy bear.

Below left: The Doctor goes chasing moths.

Below right: The Fourth Doctor in *The Horror of Flat Holm*. The story is written by Mike Collins and illustrated by Patrick Goddard, with colours by John-Paul Bove.





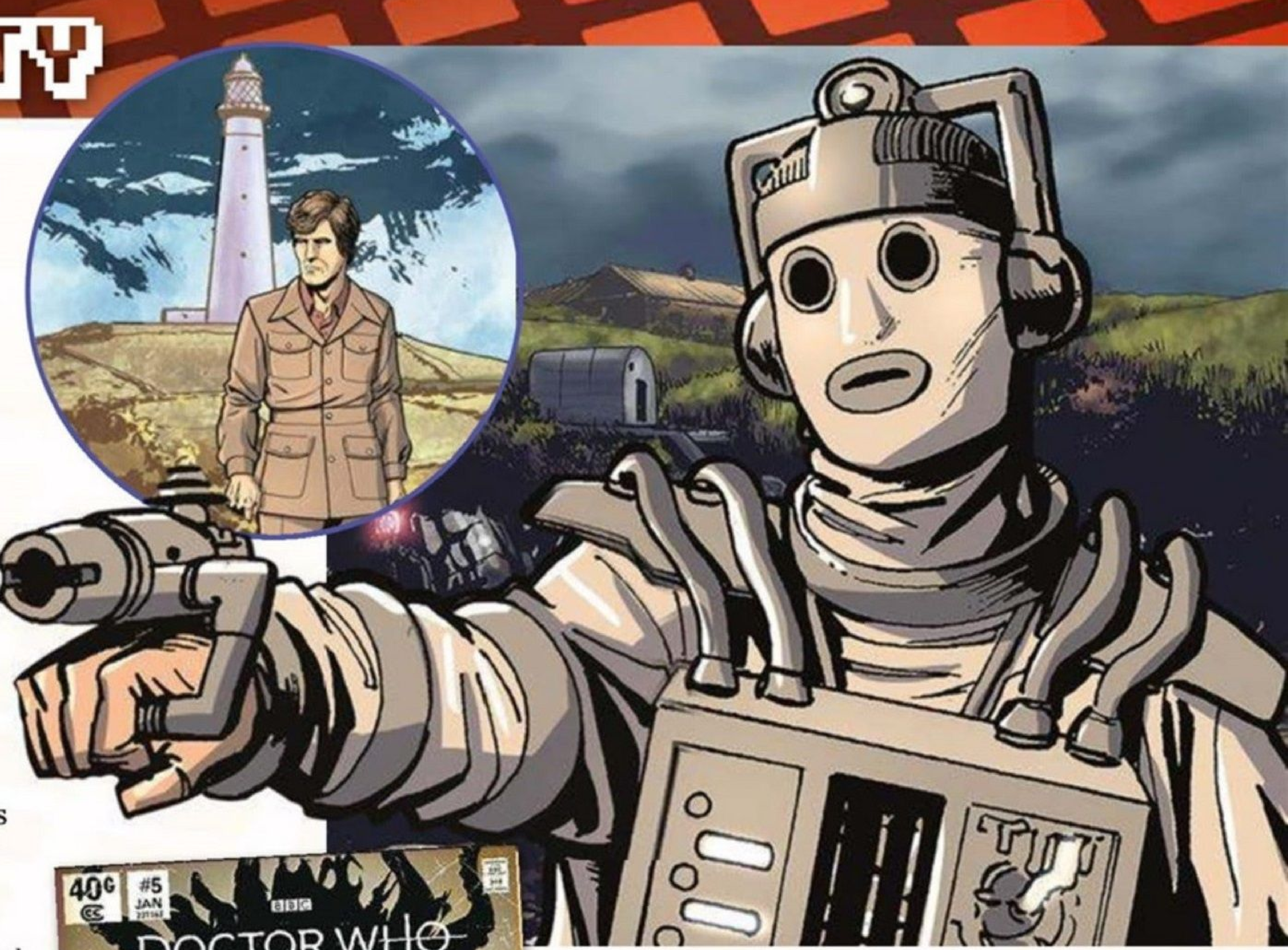
Right and far right: *The Horror of Flat Holm* features Mike Yates and a Mondasian Cyberman.

Below right: *The Horror of Flat Holm*'s mock comic-book cover.

Below: Amy sports the latest 60s fashions in *The Silent Streets of Barry Island.*

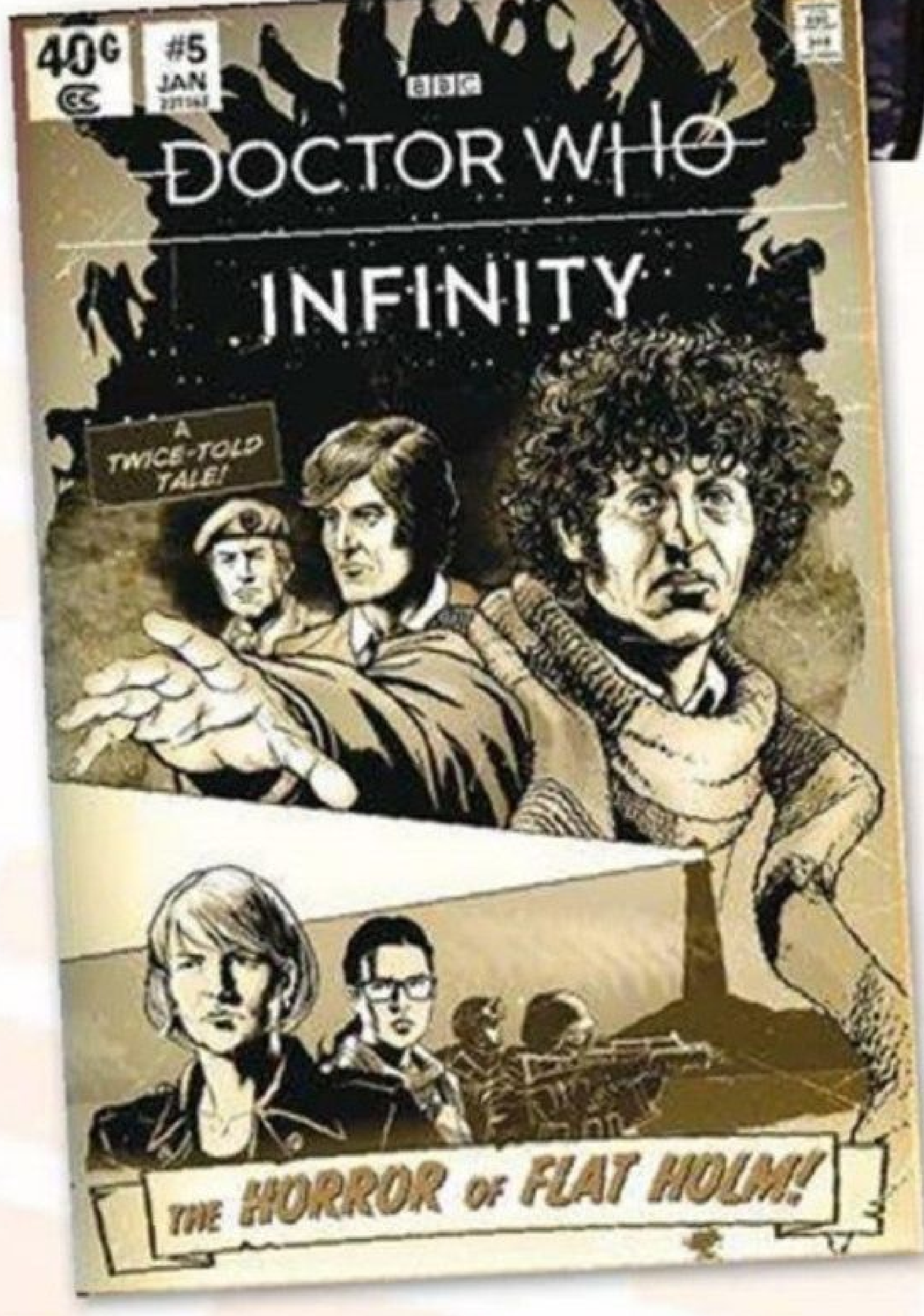
Bottom left: The Doctor investigates.

Bottom right: UNIT's Kate Stewart and Osgood in *The Horror of Flat Holm.*



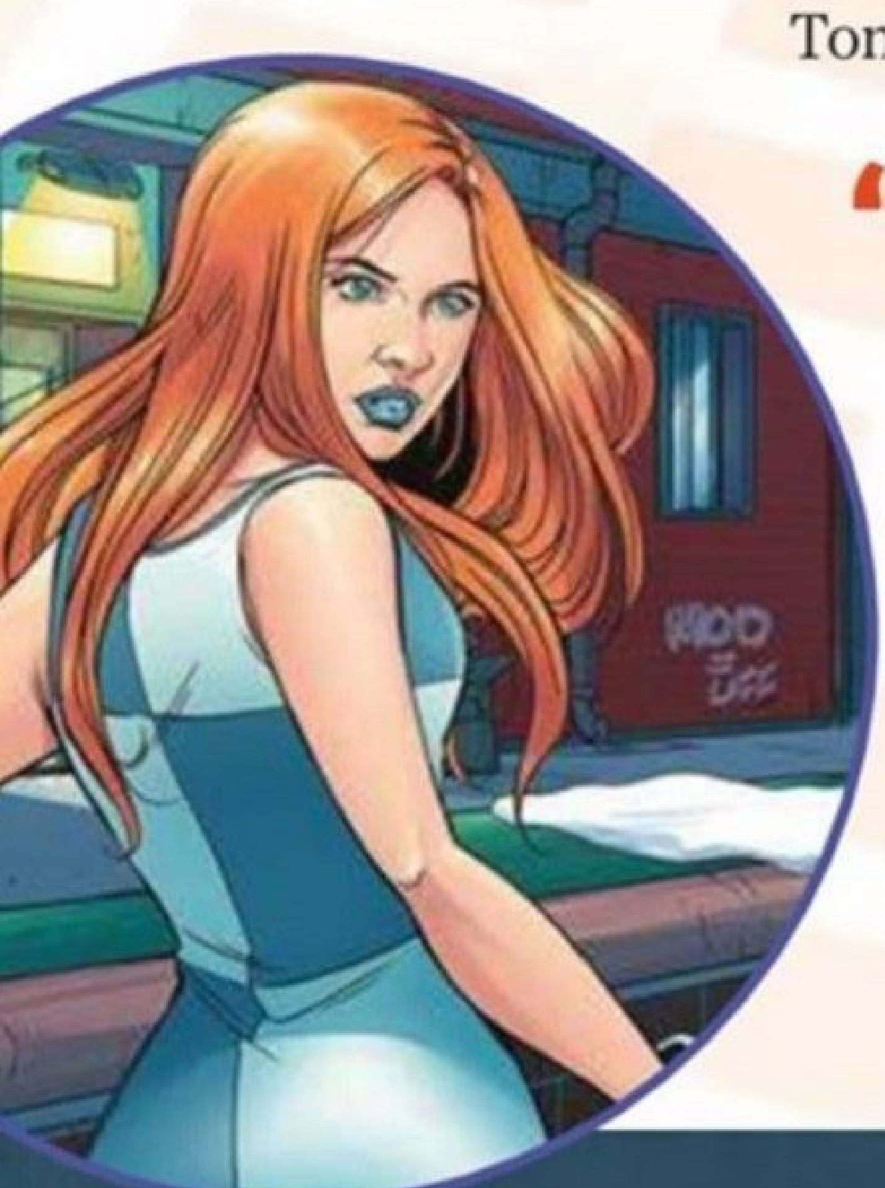
→ which we scripted as a full motion comic scene."

This influenced the illustrations, with artist Emma Vieceli creating the montage of Amy Pond trying on different costumes. "That was a particularly fun scene where they go to a changing room and I researched all these different 60s outfits," she recalls. "I came to the process quite late. By the time I jumped on, the world was already there. I've worked on *Doctor Who* comics where you're setting stories on completely different planets and it's a lot harder to come up with ideas. Whereas with this one, it was the 1960s and we're in the middle of a mods vs rockers turf war... so it was fun to research and not have to come up with different alien races."



Emma joined the project with a bit of video game pedigree, having worked on interactive titles before. As a result, she would go further than Tiny Rebel expected, creating multiple layers with different character poses. Yet the other artists didn't have that background.

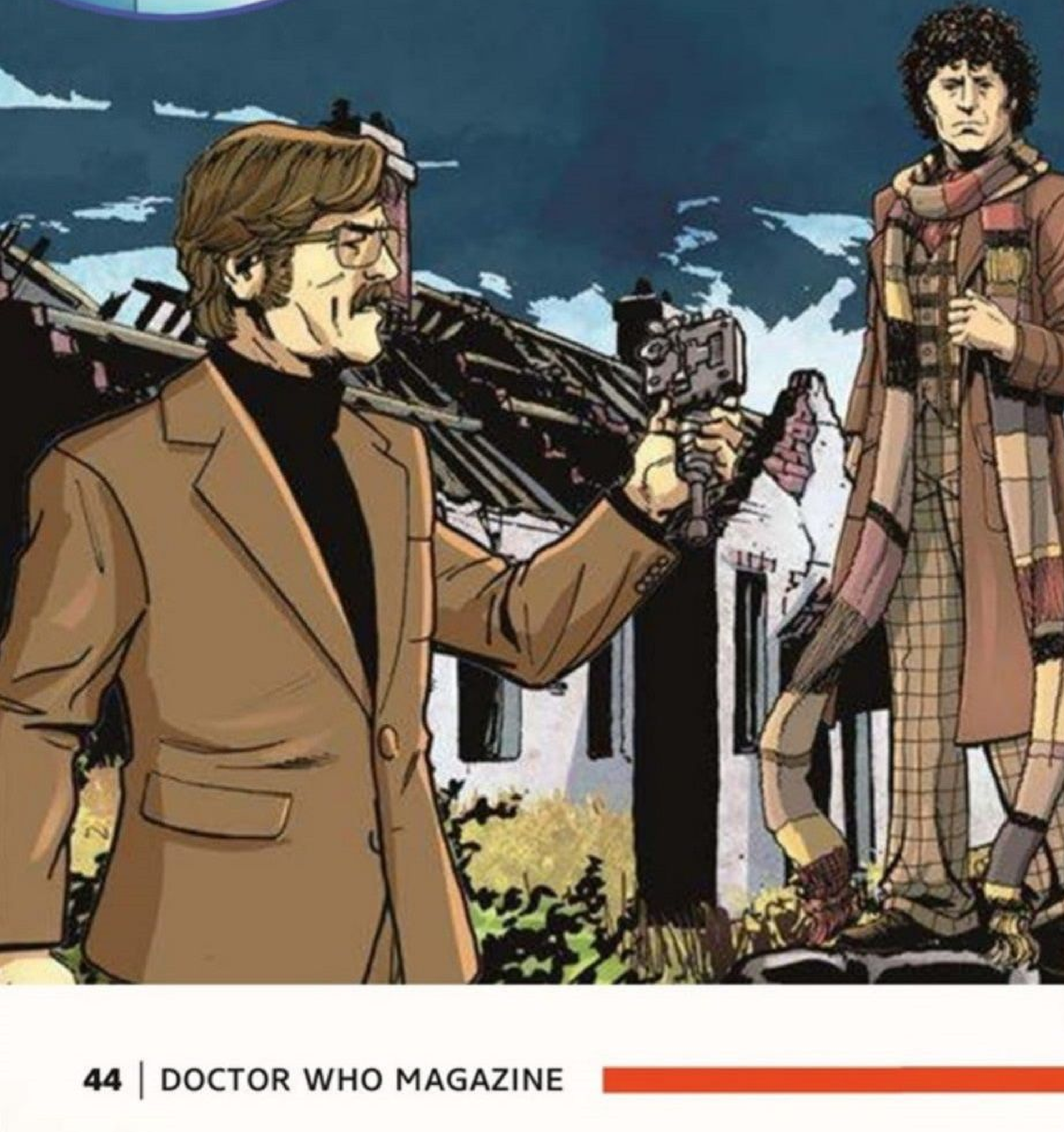
"I don't do any work digitally, so there was a lot of new terminology that I had to learn," says *Horror of Flat Holm* artist Patrick Goddard. "Fortunately, Mike Collins had most of the research already done; he had screen grabs from previous episodes and character references, so I had to research very little. The Fourth Doctor was the one from my childhood, so it was fun to draw Tom Baker and his era. Plus I got the best of both worlds as I got to draw the modern-day UNIT as well. The only challenge I found was understanding how the gameplay was going to work; drawing in layers was new to me. Susan nursed me through it, although I'm sure I gave her headaches at times!"

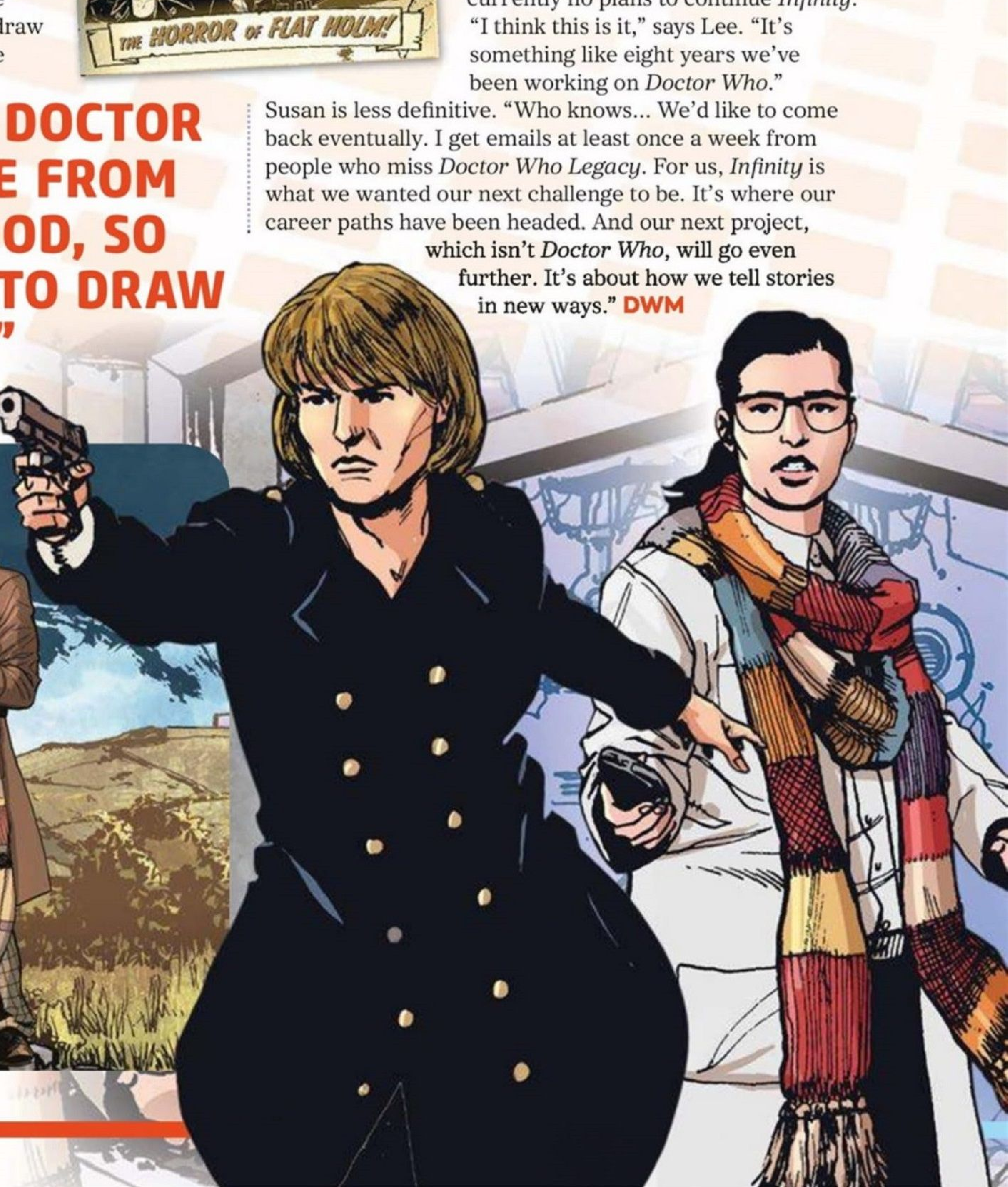


> **"THE FOURTH DOCTOR WAS THE ONE FROM MY CHILDHOOD, SO IT WAS FUN TO DRAW TOM BAKER."**
>
> **PATRICK GODDARD**

These two stories mark the end of an era for Tiny Rebel. The company's first *Doctor Who* game, *Legacy*, arrived in 2013 and ran for over five years. But there are currently no plans to continue *Infinity*. "I think this is it," says Lee. "It's something like eight years we've been working on *Doctor Who*."

Susan is less definitive. "Who knows... We'd like to come back eventually. I get emails at least once a week from people who miss *Doctor Who Legacy*. For us, *Infinity* is what we wanted our next challenge to be. It's where our career paths have been headed. And our next project, which isn't *Doctor Who*, will go even further. It's about how we tell stories in new ways." **DWM**

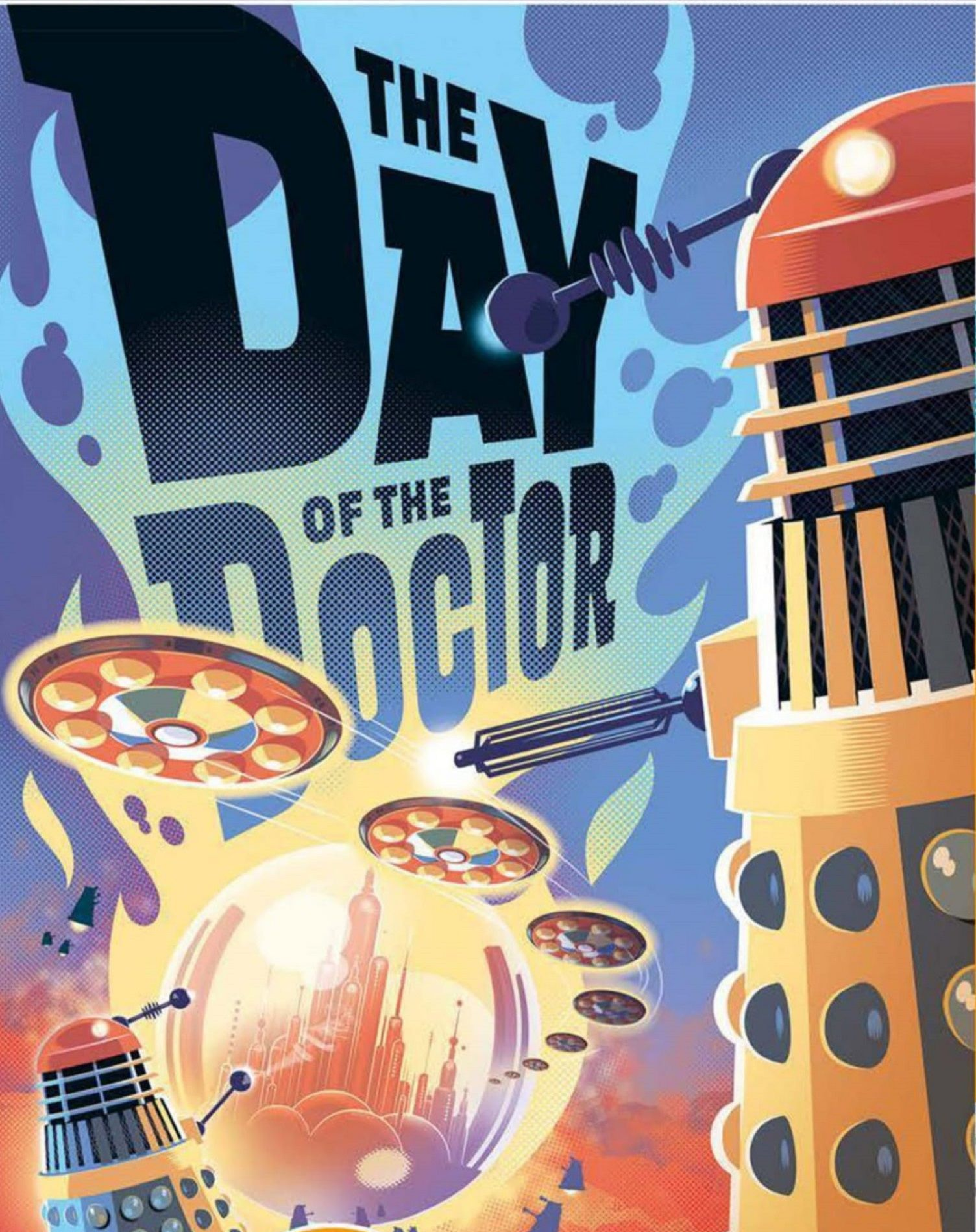




BBC

DOCTOR WHO

INTRODUCING THE NEW EPISODIC COLLECTION ONLY FROM eaglemoss HERO COLLECTOR


THE DAY OF THE DOCTOR

Artwork #1
THE DAY OF THE DOCTOR
by
RIAN HUGHES

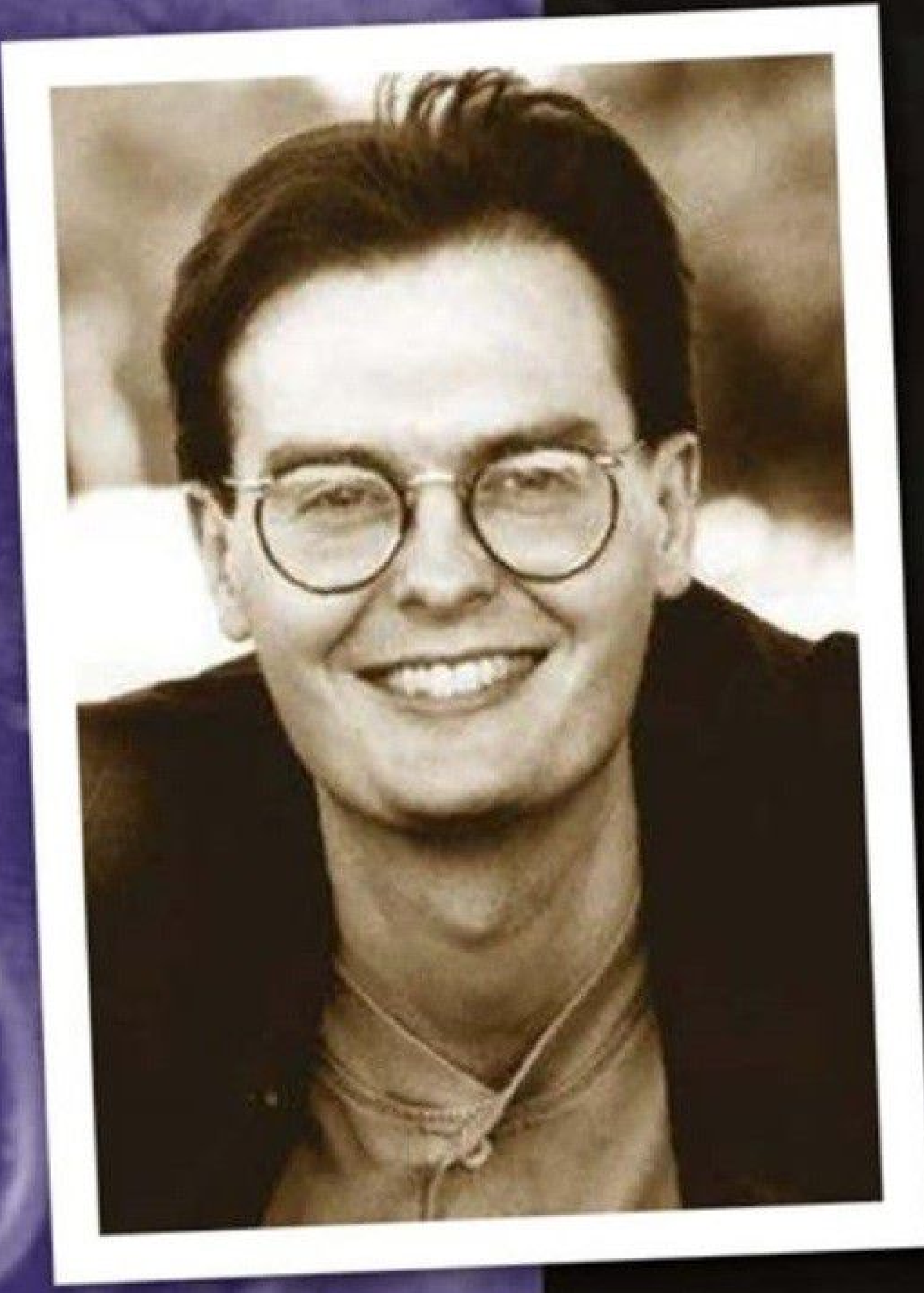
A new series of iconic artworks celebrating the greatest stories in the history of Doctor Who.

Each piece of artwork has been created by an established artist and is available as a limited-edition print and T-shirt.

LAUNCHING WITH
DOCTOR WHO DAY
ON NOVEMBER 23rd

EXCLUSIVELY AVAILABLE FROM eaglemoss HERO COLLECTOR http://bit.ly/DoctorWhoTshirts

BBC, DOCTOR WHO and TARDIS (word marks and logos) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and WHO insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Studios.



Somewhere there's INJUSTICE...

Next month, it'll be 30 years since the axe fell on *Doctor Who* – just as the show was enjoying something of a renaissance. "We were beneath contempt," laments late-1980s script editor Andrew Cartmel.

Interview by **BENJAMIN COOK**

Above: Andrew Cartmel in 1989.

Right: One of Andrew's earliest *Doctor Who* memories: Ian Chesterton (William Russell) and the Doctor (William Hartnell) remove a Dalek creature from its casing in *The Escape*, the third episode of *The Mutants* (aka *The Daleks*, 1963-64).

Below: A new invasion of London in *Remembrance of the Daleks* (1988).

Opposite page: Sylvester McCoy as the Doctor, aboard the Dalek shuttle in *Remembrance of the Daleks.*

"When I was a little kid, I did see some pivotal episodes," says Andrew Cartmel, casting his mind back to mid-60s *Doctor Who*. "I saw the one where they capture a Dalek, unscrew the top and the slimy inhabitant comes sliding out."

That must be 1964's *The Escape*, the third instalment of the very first Dalek serial. "It had a deep and profound impact on me," he professes. "The idea that you open up this metal thing and it's got a squirmy, soft thing inside... I thought it was immensely creepy and the Daleks were brilliant."

Andrew loves Daleks. So do we. We've met in a west London coffee shop on the final day of **Doctor Who Magazine**'s Dalek World Cup (see pages 20-21), with just two Dalek stories remaining. It's *Genesis of the Daleks* (1975) versus *Remembrance of the Daleks* (1988). Tom Baker's fourth story versus Sylvester McCoy's fifth. Andrew is in no doubt about which should win. "It's got to be *Remembrance.* I feel *Remembrance* should be placing first or second in the poll of greatest *stories* of all time, not just Dalek stories!"

Full disclosure: Andrew was the script editor who, in October 1987, commissioned *Remembrance* from TV newcomer Ben Aaronovitch. "He could really write," Andrew enthuses. "I knew I'd found a writer who was just terrific and perfect for the show. *Remembrance* should win every poll going." (A few hours later, *Genesis* scores a narrow victory over *Remembrance*. Oh, the injustice!)

"It all flows from having a really good script," Andrew continues. "For example, Andrew Morgan [who directed *Remembrance*], who's brilliant, had directed [the previous year's] *Time and the Rani.* There's a lot of excellent work done on *Time and the Rani*, but they were building a house on quicksand – because the script didn't work. What's the point in building a fantastic structure unless you've got an incredibly solid foundation? *Nothing* is more important than the script."

Andrew was 28 when he was offered the *Doctor Who* job ("They needed a script editor pronto," he remembers), having impressed the BBC with some non-*Who* spec scripts. He'd never been a regular *Doctor Who* viewer, "but it was still very alive in my head. It was an icon, to me, of England, just like The Beatles, or the miniskirt, or the Mini automobile. It was a classic 60s brand. I'd always been aware of it in the background. Even though I wasn't a fan, I had an abiding respect for *Doctor Who.*"

However, Andrew had recently started working at a software company in Cambridge. It was a job he loved. Taking the post on *Who* would mean quitting and moving to London. Also, *Doctor Who*'s previous script editor, Eric Saward, had left under... less a cloud, more a full-blown thunderstorm. (See **DWM**'s interview with Eric in issue 542.) So Andrew deliberated, over Christmas 1986.

"But, really, how *could* I say no?" He formally joined the team on 16 January 1987 – and would go on to script edit Seasons 24, 25 and 26, the final three of *Doctor Who*'s 20th-century run.

The role of the 1980s script editor wasn't too far removed from that of today's showrunner. "I *was* a showrunner," says Andrew, "in the British sense, like Chris Chibnall, Steven Moffat or Russell T Davies." Andrew would find the writers, commission, develop and polish the scripts, and steer each season's narrative. Meanwhile, John Nathan-Turner, who had been *Doctor Who*'s producer since 1980 – "and had final say over the scripts," explains Andrew – was responsible for the show's budget, visual aesthetic, casting, etc.

In January 1987, top of the producer's to-do list was to cast a new Doctor, following Colin Baker's sudden departure the previous year. "Sylvester McCoy was one of the actors who came in to audition," recounts Andrew. "He had a straw hat and a t-shirt on, and a metal briefcase with, I think, Tweety Bird on it. I thought Sylv was wonderful. I wrote in my diary at the time that he was →

“I *was* a showrunner in the British sense, like Chris Chibnall, Steven Moffat or Russell T Davies.”

→ like Bugs Bunny but with a voice like Richard Burton. The perfect blend! John fell for him right away too."

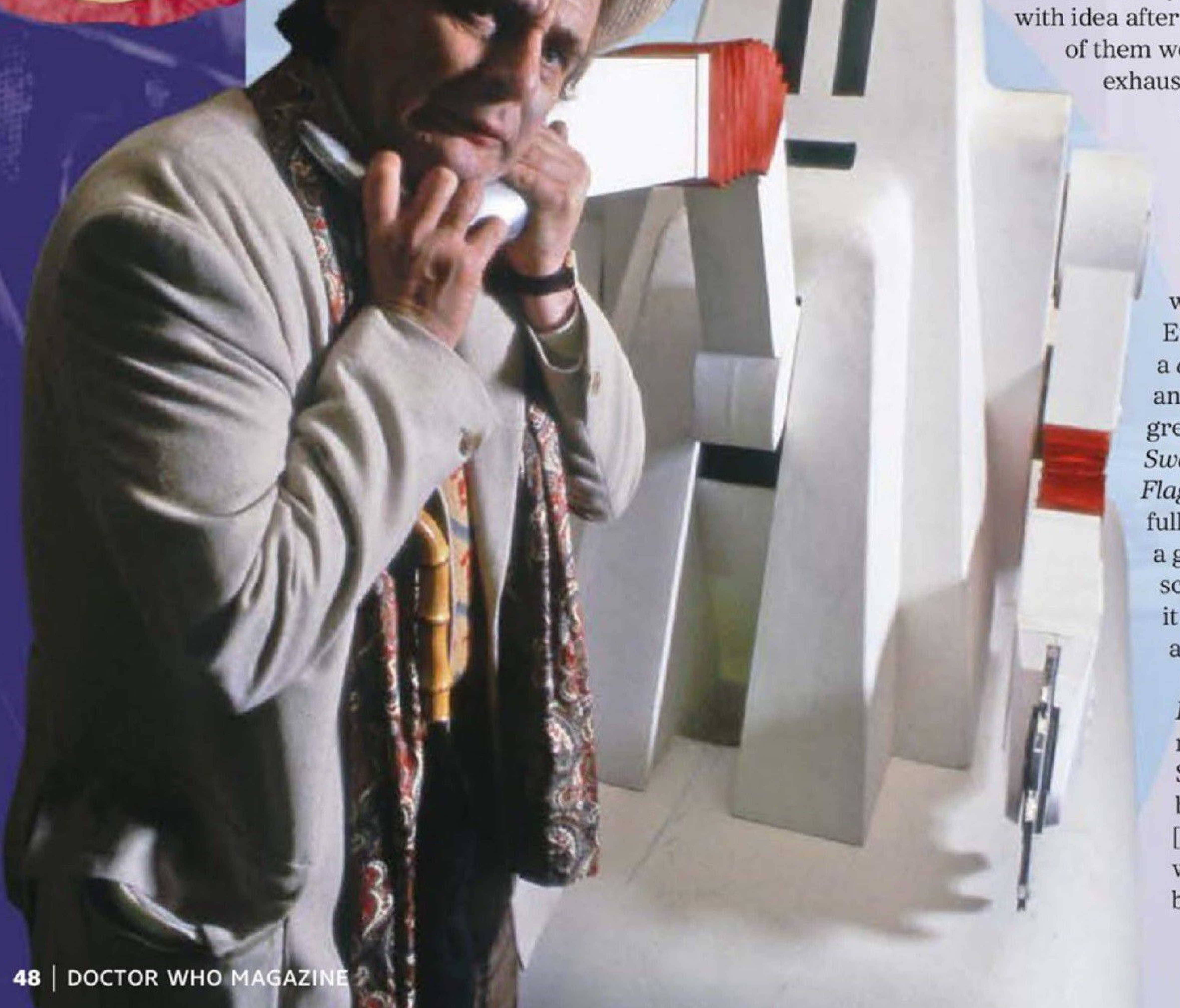
Would Andrew say that his and Sylvester's first season is underrated? "Thank you! I would, yes. I was a little bit shocked when I realised that people felt my era began with Season 25, like they discounted Season 24. I felt a bit hurt by that. But I can see why people do."

Broadcast from September to December 1987, Season 24 comprises *Time and the Rani*, *Paradise Towers*, *Delta and the Bannermen* and *Dragonfire*. The opener, scripted by husband and wife Pip and Jane Baker (who'd written prolifically for the Sixth Doctor), feels quite distinct from the rest of Andrew's tenure. "Yes, it's old fashioned. Very clunky. Cod science fiction. But Pip and Jane were utterly inflexible. I'd change things; they'd change them back.

"My one big mistake – the one thing I'd change on *Doctor Who* if I could – was I should have said, 'I don't want a script editor's credit on *Time and the Rani*.' Because a lot of people who knew me, or knew of me, tuned in to watch. I had an agent ring me up after the first episode went out. She said, 'Oh Andrew, we thought you were one of the good guys.' That was heartbreaking, frankly."

Right: Kate O'Mara (as the Rani) with Sylvester and Bonnie Langford (Melanie) on set for *Time and the Rani* (1987), the first story to credit Andrew as script editor.

Below: The Doctor and Ace (Sophie Aldred) head off for new adventures in Part Three of *Survival* (1989), the last *Doctor Who* episode on which Andrew received a credit.



Bottom: The Doctor is accosted by a cleaning robot in a publicity shot for *Paradise Towers* (1987).

Did Andrew like *anything* about *Time and the Rani*? Earlier he said there was a lot of excellent work done on it… "Um, I think the Rani is a good creation; Pip and Jane just didn't make very good use of her. Also, the set designer [Geoff Powell] was a genius. The costumes were good. The acting was of a very high standard – which was sad, because these wonderful actors were given nothing. They were given duff dialogue and cardboard characterisation. It was a real shame. That's what I thought at the time. In retrospect, it had the additional fault, which Season 23 had too, that the Doctor is very passive. He isn't in charge of his own story. He's this kind of fall-guy clown figure. It was only as I worked on Season 24 that I began to see that we had to build up the Doctor. The key to everything was having the Doctor central and potent."

> **"I should have said, 'I don't want a script editor's credit on *Time and the Rani*.'"**

Was *Time and the Rani* enough to shake Andrew's faith in Sylvester? "No. Never. Well, I disavowed *Time and the Rani*, and I felt that Sylvester was limited by *the material*. I'd seen him on stage in things like *The Pied Piper* [at the National Theatre], so I knew that he was capable of doing it. He just needed to be given the right ammunition."

Pip and Jane aside, where did Andrew find his writers? "I'd spent some time in the BBC Script Unit. While I was there I met Malcolm Kohll [who'd write *Delta and the Bannermen*] and Ian Briggs [*Dragonfire*, and 1989's *The Curse of Fenric*]. And Stephen Wyatt [*Paradise Towers*, and 1988-89's *The Greatest Show in the Galaxy*] approached *me*, pitching to work on the show. He'd written [the one-off 1987 BBC drama] *Claws*, a screenplay about infighting amongst cat-breeders, and it had a kind of dark, witty, oddball quality that suggested *Doctor Who* to me.

"Other times it took a while to lock on to targets. Graeme Curry [1988's *The Happiness Patrol*] came in with idea after idea that I turned down flat, because none of them worked. Finally he came in one day, looking exhausted and sad, and he said, 'What about a planet where it's a crime to be unhappy?' I said 'YES!!!' That's a great *Doctor Who* idea, as evidenced by the Moffat story that's rather similar [2017's *Smile*, written by Frank Cottrell-Boyce].

"When I started on the show, there was a feeling about what *Doctor Who* was. Everybody had a fixed idea – whereas I had a *different* idea. I was coming at it from the angle of someone who was reading all these great, funky, quasi-science-fiction comics like *Swamp Thing*, *Love and Rockets*, *American Flagg!*, *Halo Jones*, *Watchmen*… My head was full of that stuff. So I knew that there was a groovy kind of fun, exciting, fresh science-fiction approach, because I'd seen it done in comics. All I had to do was bring a similar sensibility to *Doctor Who*.

"I began to feel we'd hit our mark with *Dragonfire*," continues Andrew. "It may be no coincidence that that was the one where Sophie [Aldred, who played Ace] came on board. Although I loved Bonnie Langford [Mel], that character was a dead end. Mel was just a screamer, which was a shame because, if you look back at the concept

DESK JOB

Andrew Cartmel talks us through his first day as *Doctor Who* script editor.

"I went into this office that Eric Saward had vacated – his old office – and I couldn't open the desk drawer. The key had been snapped off. I made an appointment with the BBC carpenter, this nice little old man who came round and opened the drawer. Inside were some shredded fragments of script, a glass covered in red wine stains, and that was it.

"So I had this vision – I don't know if it's true – of Eric's last moments in the office: knocking back some wine, chucking the glass into the desk, slightly the worse for wear, snapping the key off in the lock, and then – adios! 'Take the job and shove it!' That was my impression. I love Eric, by the way. He's a great bloke."

But Andrew inherited something even more precious.

"In my office, I had a filing cabinet with all the scripts in, going back to the start. The first thing I did was get out Terry Nation's original [1963-64] Dalek scripts and just read. It was wonderful to think I was part of that continuity. I knew that I'd been given a great opportunity. And I knew it was a fantastic show, even though it had been through a rocky time recently."

of the character, she's supposed to be a computer scientist. Mel had potential, but we never followed through on it. Whereas Ace had depth. We made her *real*."

This December, it'll be 30 years since the Doctor and Ace strolled off, arm in arm, into the metaphorical sunset, sounding the death knell for TV *Doctor Who* – for a few years at least. But the well had been poisoned some time before Andrew arrived. "*Doctor Who* was hated at the BBC," he recalls. "And I do mean *literally* hated. I knew that [the Controller of BBC1] Michael Grade had tried to kill it [in 1985], but I didn't imagine that would carry over. But it did. The powers that be regarded us with contempt. The one good thing about that is, if people are ignoring you, you can sort of do what you want. The fact that we were beneath contempt meant that we were left alone."

In 1985, Grade had claimed that the show had "lost a lot of its imagination, a lot of its wit, and was relying far too much on straightforward, on-the-nose violence". When Andrew became script editor, did he bear Grade's comments in mind?

"I didn't need to," says Andrew, "because, when I began to look into the stuff that Eric and John had made, I thought, 'Grade has a point!' I sympathised with Grade. Take *Vengeance on Varos* [1985]. It's a very well-written serial. Philip Martin is a great writer. It's hard-hitting science-fiction drama, and I can imagine John and Eric thinking, 'This is great stuff.' And it is in a sense, but it's not *Doctor Who*. It's too dark, hard and nasty. It's all wrong. What was going out in the *Doctor Who* slot wasn't *Doctor Who* anymore. The Doctor *can* do extraordinarily ruthless things, but you have to have a proper grasp of the tone – what works and what doesn't.

"When we did *Paradise Towers*, Stephen Wyatt, who's a very smart man, deliberately equipped the Rezzies – the ageing residents there, these cannibal grannies – with the sort of weapons that you'd see in the Roman arena, like tridents, which no child could emulate at home. That's much better, tonally." When it came to the recording, however, Nathan-Turner and director Nicholas Mallett "decided to give the Rezzies great big kitchen knives! I said, 'Guys, this is going to get us into trouble.' They went, 'No, no, darling, don't you worry. It'll be fine.' Sure enough, the [beep] hit the fan. To his eternal credit, John said to me afterwards, 'You were right. We were wrong.' And those are words you *never* hear in television! Of course, by then it was too late."

Interesting that Andrew should compare *Paradise Towers* to *Vengeance on Varos*. Both are dystopian satires laced with black humour and violence – 'teatime brutality for tots' – featuring dodgy →

Above left: Eric Saward, Andrew's predecessor as *Doctor Who*'s script editor. Photo © Eric Saward.

Above right: Some key members of the late 1980s team – clockwise from top, writer Graeme Curry, producer John Nathan-Turner, writers Stephen Wyatt and Ben Aaronovitch, and director Andrew Morgan.

Below inset: Cannibal granny Tilda (Brenda Bruce) in *Paradise Towers*.

Bottom left: The biomechanoid (Leslie Meadows) leads Mel, Ace, Glitz (Tony Selby) and the Doctor to hidden treasure in *Dragonfire* (1987).

Bottom right: The Doctor and Mel find that Paradise Towers doesn't live up to their expectations.

Right: Dalek factions wage war in *Remembrance of the Daleks*.

Below: In *Remembrance of the Daleks* it's suggested that there's more to the Doctor's past than we were aware of...

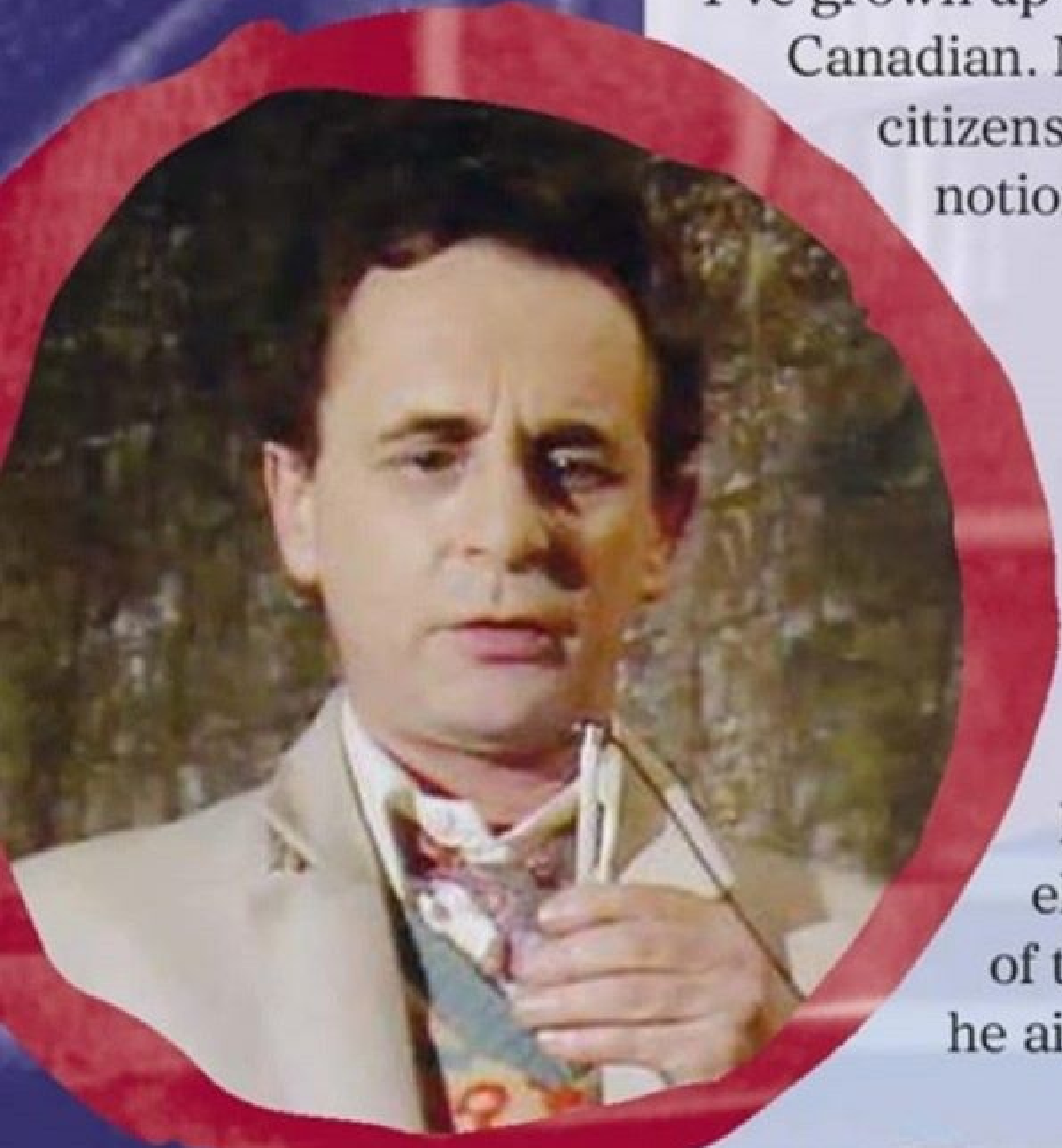
Bottom left: Sophie as Ace, with her anachronistic beatbox, in *Remembrance of the Daleks*.

Bottom right: "The Doctor is a total anarchist," says Andrew Cartmel.

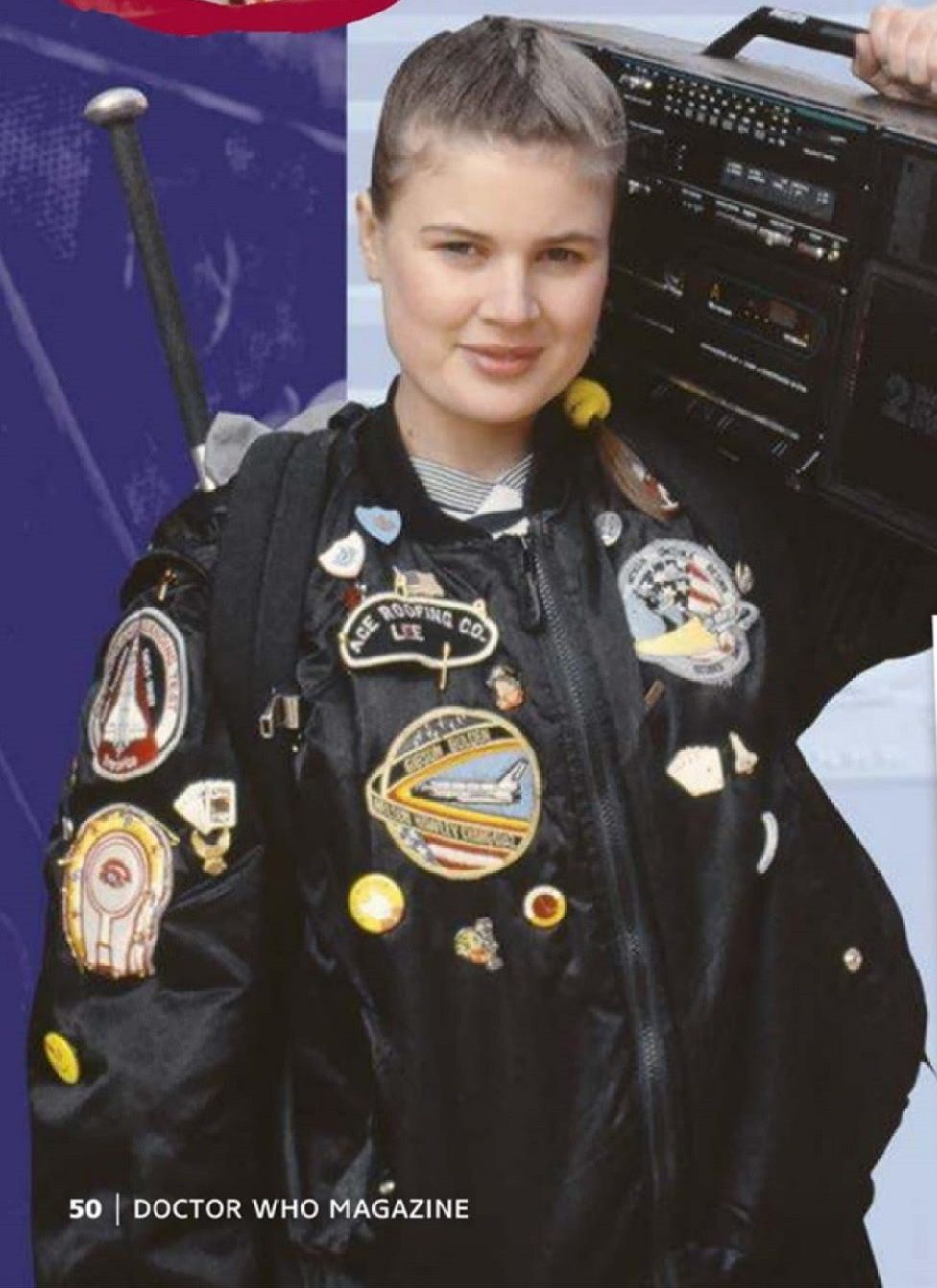
→ deals, compromised morals, rubbish rebels and healthy doses of cannibalism. Except, on Varos, the Doctor hangs with the elite. The governors. Business tycoons. In *Paradise Towers*, he slums it with the proletariat. "At ground level, yes. Those were the kinds of stories we were fashioning." Did Andrew want his *Doctor Who* to be more working class? "It was in the wake of *Love and Rockets* by the Hernandez brothers," he nods, "and Alan Moore and Ian Gibson's *Halo Jones*. Those are both about ordinary working-class people, so my exemplars were like that and some of my writers were coming from that perspective, especially Ben, so it kind of arose naturally."

And Andrew replaced middle-class Mel with working-class Ace. "The arrival of Ace is a natural breaking point with the old way of doing things, but you can see our tendency and the direction we're going in as early as *Paradise Towers*, picking up speed with *Delta and the Bannermen*, and I think it arrives full-blown with *Dragonfire*.

"You see, because I grew up in Canada [Andrew was born in Eltham, south-east London, but moved to Winnipeg when he was five, returning to the UK when he was 15], I never really knew there was such a thing as the class system. Even in the UK, I went to grammar school and I never... I mean, I've *learnt* what the class system is and what toxic significance it has. But I feel classless. And I don't have an allegiance to any particular nation, because I've grown up in several places. My dad, George, was Canadian. My mum, Di, was English. I've got dual citizenship. So I've not been lumbered with any fixed notion of class or patriotism."



How did this upbringing shape Andrew's approach to the Doctor, who is a lord, after all? "I'd immediately take issue with that," he jumps in. "He's not a lord! I think the rot set in as soon as they said he was a Time Lord. It's very clear in my mind that he passed as one, but that he was something else – and something else prior to that. One of the guises he's *assumed* is a Time Lord. But he ain't no Time Lord. That's very clear to me."



> "He ain't no Time Lord. That's very clear to me."

One of Andrew's predecessors as script editor, the late Terrance Dicks, once claimed (in **DWM** 508) that the Doctor should be British, middle or upper class and a "gentlemanly hero... sort of along the lines of 'God is an Englishman'." Is that who the Doctor is: a sophisticated, fearless traveller who ventures into foreign lands, intervenes and... 'civilises' them?

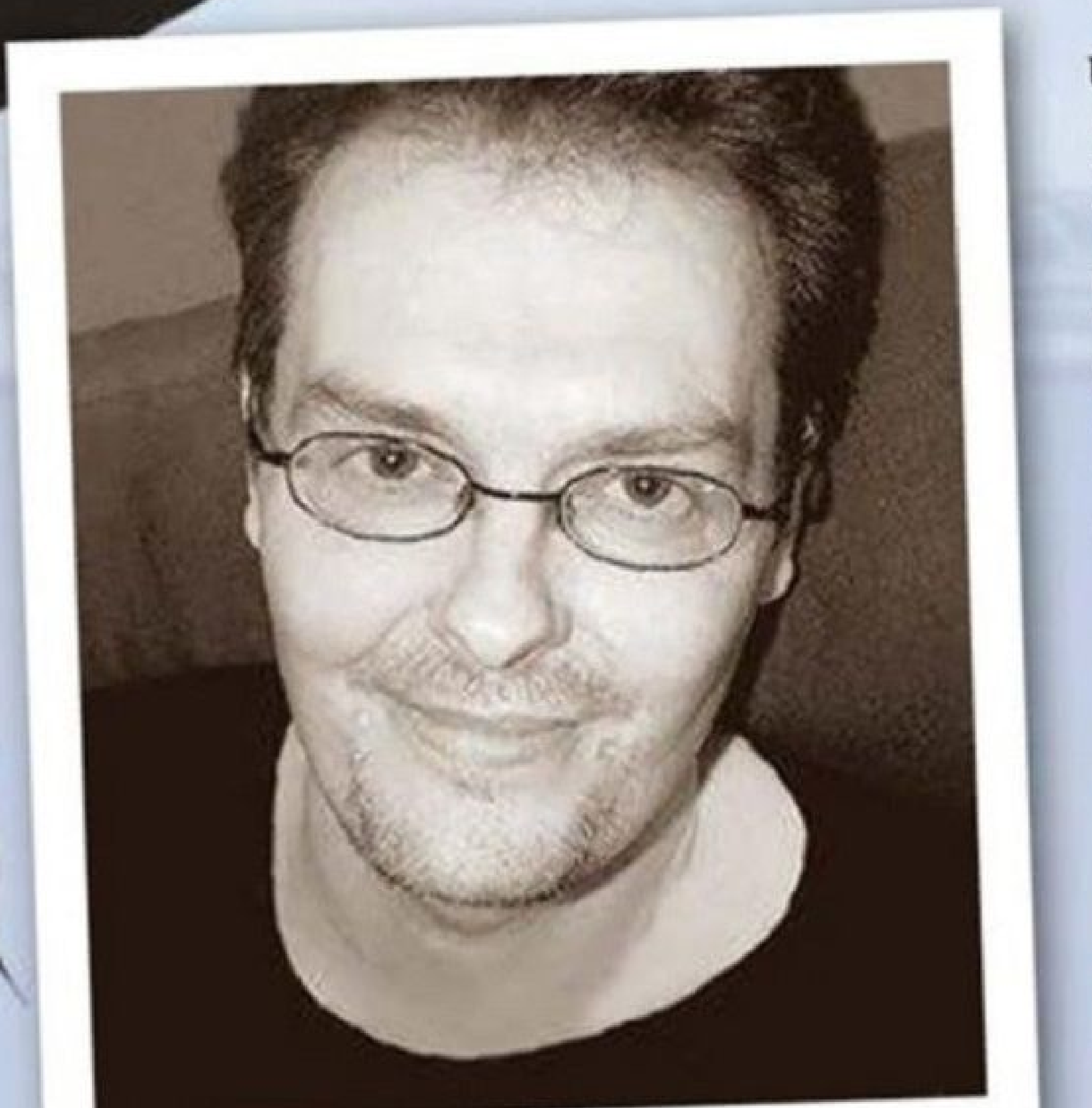
"It's very Empire-based is what you're saying? Oh, interesting," Andrew ponders. "Mm, but – to cite an example from before my time – Tom Baker's Doctor isn't a British Empire figure. He's a British eccentric figure. He's not the sort of person they'd have in the East India Company. He's an anarchist. And that's true of most incarnations of the Doctor. You know, I still see Sylv sometimes – we do the odd convention together – and anarchic is the word. He tears the room apart. Talk about dismantling systems! It's wonderful. He's hilarious. And he has that anarchy in him, which is essential to the character. Far from being an imperialist, the Doctor is a *total* anarchist. In *The Happiness Patrol*, he topples a regime *in a single night*."

He doesn't stick around for long afterwards, mind. "No, true. Because the Doctor's not someone who *imposes* a system either. The Doctor disrupts and destroys the status quo. He overthrows regimes, blows stuff up... then off he goes."

Which brings us back to *Remembrance*. In which the Doctor wipes out the Daleks – like he almost did, but bottled it, in the **DWM** Dalek World Cup-winning *Genesis*. Can destroying Skaro be seen as anything other than an act of genocide? "Now, that," replies Andrew, "is a complex moral question. One of the principal arguments against blowing up Skaro is what I call the Death Star Argument: that there would be lots of innocent beings on Skaro, like the Thals, who would die too.

"I asked Ben Aaronovitch about that. He said that it had never for a moment occurred to him that anybody would think that the Doctor would blow up the planet if he knew there were other intelligent beings there besides Daleks. 'It's ridiculous,' he said, 'because the Doctor obviously wouldn't have done it in that case. The Doctor is a good guy. Having said that,' Ben added, 'he's totally, *totally* down with blowing up every Dalek.'

"And I can't say fairer than that. More power to him. Blow the scumbags up." **DWM**



Next issue: The Cartmel Master Plan, dangerous undercurrents and a teddy bears' picnic.

THE CATASTROPHIA

MISTRESS OF CHAOS

PART THREE

KRIZANTHIA KALOS LAUGHS WITH TRANSCENDENT JOY.
GRAHAM O'BRIEN SCREAMS A SOUND NO HUMAN BEING HAS EVER MADE.
BERAKKA DOGBOLTER CURSES IN TWELVE DIFFERENT LANGUAGES.
THE DOCTOR THINKS AT A PACE THAT DEFIES ALL COMPREHENSION.
SHE CONCENTRATES, PUSHING GRAHAM AND BERAKKA'S MINDS INTO UNCONSCIOUSNESS. THEIR SANITY WILL BE PRESERVED A LITTLE LONGER...
THEIR PHYSICAL FORMS ARE ANOTHER MATTER.
ATOMIC STRUCTURE IS VARIABLE HERE. THEIR BODIES' COHERENCY IS ALREADY DECAYING.
KRIZANTHIA IS TOO FAR AWAY TO BE HELPED.

SCOTT GRAY: Story · **JOHN ROSS**: Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

SHE DIES AS SHE LIVED -- IN A STATE OF BLISSFUL OBLIVION.
THE DOCTOR KNOWS THEY HAVE ONLY MOMENTS BEFORE THEY FOLLOW SUIT.
A THOUGHT OCCURS: THE CATASTROPHIA IS A PLANE OF EXISTENCE LACKING RULE OR REASON. COULD THE SIMPLE ACT OF OBSERVATION ALLOW HER TO EXERT SOME FORM OF WILL UPON IT?
THE DOCTOR EXTENDS HER PERCEPTIONS, SEARCHING FOR ANY KIND OF STILL POINT; ANY TINY POCKET OF STABILITY EXISTING INSIDE THIS ETERNAL STORM OF MADNESS.
SHE FINDS ONE.
SUMMONING THE LAST OF HER RESOURCES, THE DOCTOR PUSHES THEM TOWARDS THEIR SOLE CHANCE FOR SURVIVAL.
THE CONCEPT OF DISTANCE MEANS LITTLE HERE. TIME MEANS EVEN LESS.
BUT IT IS A FACTOR, AND IT IS SCARCE...

VENUS.
... FOR THE HUNDREDTH TIME, WE DIDN'T HAVE ANYTHING TO DO WITH BERAKKA DISAPPEARING! IT WAS THAT CRAZY WOMAN AND HER TWO GOONS!
DON'T MAKE ME LAUGH, SISTER! YOU WORK FOR THE DOCTOR, AND SHE'S BEEN OUT TO NAIL MY BOSS FROM DAY ONE!
THIS IS YOUR LAST CHANCE -- TELL ME WHERE SHE IS OR I'M GONNA CALL IN SOME EXPERTS. AND BELIEVE ME...
YOU'LL TELL THEM ANYTHING!
BREAK TIME! I FIXED YOU TWO SOME SUPPER. I KNOW HOW YOU KIDS LIKE TO RUN AROUND WITHOUT FEEDIN' YOURSELVES PROPER. YOU'LL FADE AWAY IF YOU AIN'T CAREFUL!
THIS IS A PRIVATE INTERROGATION, MOTHER G. I DON'T WANT ANY INTERRUPTIONS.
YOU KEEP FORGETTIN', SANDOLA, ORGANICS GOTTA EAT! AS LONG AS I'M HEAD COOK AROUND HERE, NO ONE'S EVER GONNA GO HUNGRY...
THANKS, THAT'S VERY KIND OF YOU.
IT'S FUNNY, YOU SEEM... A BIT FAMILIAR. HAVE WE MET BEFORE?
WHO KNOWS, CHILD? MAYBE I JUST GOT ONE OF THOSE FACES.
LOOK, SANDOLA, OUR FRIENDS ARE MISSING TOO. WE SHOULD BE WORKING TOGETHER! WE'RE TELLING YOU THE TR—
OH, SHUT UP! DO YOU THINK I'M GOING TO BELIEVE A WORD YOU SAY AFTER THE WAY YOU TRICKED ME THE LAST TIME?*
* SEE DWM #533.
DON'T THINK FOR A SECOND THAT YOU CAN GET AROUND ME WITH THOSE BROAD SHOULDERS AND DREAMY EYES AND SEXY ACCENT! I AM NOT GETTING FOOLED AGAIN!
GO ON, EAT YOUR STUPID FOOD! BUT I'LL BE BACK SOON!
SLAM!
WHAT... JUST HAPPENED...?
I THINK YOU JUST PULLED...

OH, HECK... MY HEAD FEELS LIKE IT'S BEEN USED FOR A **BASKETBALL**...
WHAT **HAPPENED?** WHERE ARE WE...?
I GOT US HERE JUST IN TIME. A FEW MORE **SECONDS** AND WE WOULD'VE BEEN **SCATTERED** IN A MILLION DIFFERENT DIRECTIONS...
THIS PLACE LET US IN, WHICH IS **HANDY**, BECAUSE I DIDN'T HAVE A **KEY**.
BLIMEY.
IT'S SO **QUIET**. AND THE **AIR** -- IT FEELS **THICK**. **DEAD**, SOMEHOW.
EVERYTHING'S **MASSIVE**, BUT I FEEL **HEMMED-IN**.
WHAT ARE THOSE **SYMBOLS** IN THE SKY?
EQUATIONS. HIGHLY COMPLEX ONES. I DON'T RECOGNISE THEM.

WE CAN'T STILL BE IN THE CATASTROPHIA. THIS FEELS LIKE ITS TOTAL OPPOSITE!
WE ARE. TAKE A LOOK...
VREEEEE!
THIS PLACE FEELS HUGE TO US, BUT IT'S ONLY A TINY SPECK OF RATIONAL RESISTANCE, FLOATING INSIDE A STREAM OF PERPETUAL DISORDER...
WE'RE IN SOME KIND OF LOGIC CUBE.
BUT HOW CAN SOMEWHERE LIKE THIS EXIST HERE AT ALL?
I DON'T KNOW, BUT —
AAAIEEEE
IT CAME FROM THAT DIRECTION!
COME ON, BERAKKA, WE'RE BETTER OFF STICKING TOGETHER...
I DON'T TAKE ORDERS FROM YOU. AND I AM IN NO MOOD TO PLAY DO-GOODER.
IT'S YOUR FAULT I'M HERE, DOCTOR. I EXPECT YOU TO GET ME HOME.
THE ONLY REASON WE'RE IN THIS MESS IS BECAUSE YOU IGNITED KRIZANTHIA WITH YOUR NASTY LITTLE THOUGHTCASTS. ALL THE BLOOD SHE SHED IS ON YOUR HANDS, BERAKKA!
NOW WHO'S TWISTING THE TRUTH?
YOU INVADE MY HOME, YOU ATTACK MY EMPLOYEE, YOU THREATEN ME AND YOU ALLOW A PSYCHOTIC KILLER TO GAIN ENTRANCE AND KIDNAP US! DID I MISS ANYTHING?
DO YOU EVER ACCEPT ANY RESPONSIBILITY? DID YOU EVEN CONSIDER THE CONSEQUENCES OF YOUR LIES?!
I RUN A BUSINESS! I'M NOT SOME IDLE TOURIST LARKING ABOUT THE UNIVERSE, CAUSING TROUBLE WHEREVER SHE GOES, AND I DON'T —
ALRIGHT, ENOUGH! THIS AIN'T GETTIN' US ANYWHERE!
I'M GONNA GO SEE WHO SCREAMED. IF ANYONE WANTS TO JOIN ME, THAT'D BE REALLY SPIFFIN'.

WE'RE YOUR ONLY TICKET OUT OF HERE, BERAKKA. STAY IF YOU WANT, BUT WE CAN'T GUARANTEE WE'LL BE BACK...
FINE. WE'LL PLAY IT YOUR WAY...
BUT ONCE WE'RE DONE, I WANT TO BE BACK ON VENUS BEFORE THE PSI-MARKET CLOSES.
...I'M JUST SAYING, YOU'VE GOT THE BEST CHANCE OF CONVINCING SANDOLA THAT WE'RE BEING STRAIGHT WITH HER! SHE OBVIOUSLY LIKES YOU...
SHE HATES ME!
DON'T YOU KNOW ANYTHING ABOUT WOMEN, RYAN?
SHE'S A ROBOT!
SHE'S A ROBOT WOMAN AND I'M NOT ASKING YOU TO MARRY HER!
YOU TWO ALL DONE? I HOPE YOU ENJOYED THE MEAL...
OH, UH, YEAH, IT WAS GREAT, THANKS. REMINDED ME OF ME NAN'S COOKING.
WELL, I'M GUESSIN' THAT'S HIGH PRAISE. THANK YOU, SON...
LOOK, THIS IS DRIVING ME MAD, I KNOW WE'VE MET BEFORE! WHERE WAS IT?!
YOU QUITE SURE YOU CAN'T RECALL, CHILD...?
OH MY GOD...

I DON'T BELIEVE IT! IT'S THE HERALD!
YOU KNOW THIS THING? WHY DOES IT LOOK LIKE YOU?
SHE SHOWED UP ONE NIGHT IN 17th CENTURY BOHEMIA. SHE ESCAPED THE CATASTROPHIA AND WENT ON A BIT OF A RAMPAGE. WE MANAGED TO SEND HER BACK IN THE END... *
I GUESS SHE WOUND UP HERE. BUT WHY?
* SEE DWM #535-539.
AaaAaHh
SHE'S IN PAIN! WE'VE GOTTA GET HER OUT OF THIS THING!
ARE YOU SURE THAT'S WISE, DOC? SHE ALMOST ATE THE PLANET THE LAST TIME SHE GOT LOOSE!
AND IF SHE TRIES IT AGAIN, WE'LL DEAL WITH IT AGAIN!
I AM NOT GOING TO STAND BY AND WATCH SOMEONE BE TORTURED, GRAHAM. NOT EVER!
HERALD, DO YOU REMEMBER ME?
LiTtLe MirROr
iS tHaT yOu
YES, GOOD! PLEASE, TRY TO OPEN YOUR MIND. LET ME MAKE CONTACT WITH YOU...
AND, Y'KNOW, TRY NOT TO KILL ME WHEN I DO.
I CAN EASE YOUR PAIN...

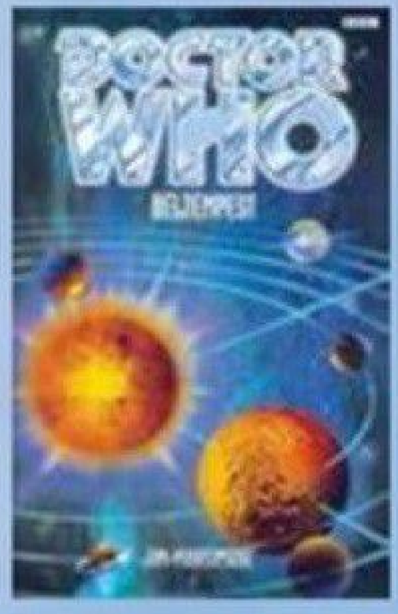
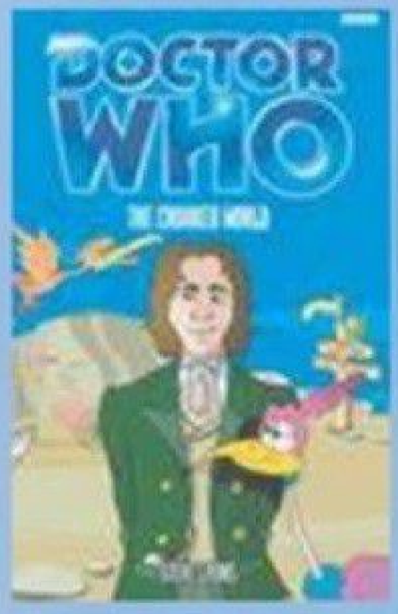
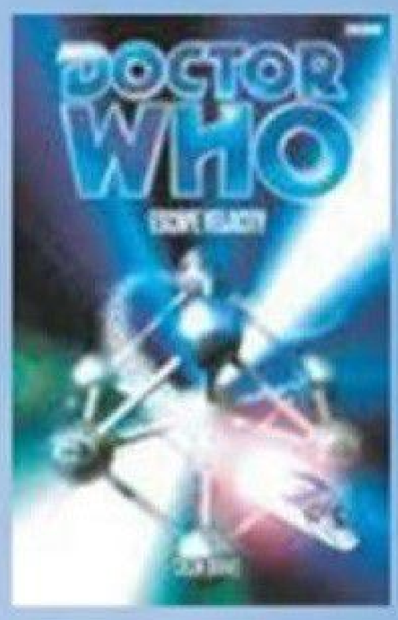
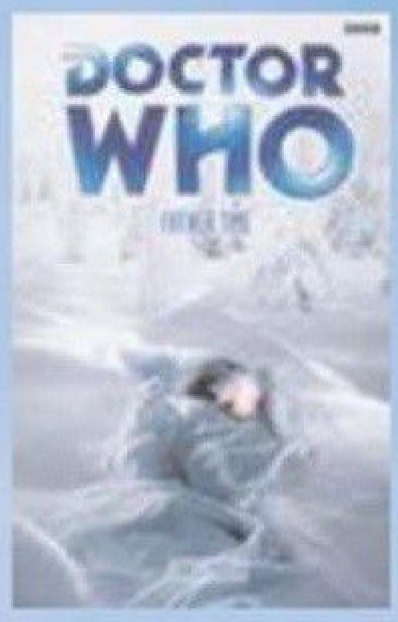
NO!
NO!
NOOO!!!
DOC, WHAT IS IT?! WHAT'S WRONG?!
HER MIND... HER MEMORIES...
IT'S ALL IN THERE, L-LOCKED AWAY...
I... I THOUGHT THE HERALD W-WAS A CREATURE FROM THE CATASTROPHIA WHO HAD BASED ITSELF ON ME -- USED ME AS A TEMPLATE...
I WAS WRONG...
... SHE IS ME!
NEXT: THE FATE OF THE DOCTOR!

WHO ONE

For all things Doctor Who since 1989!

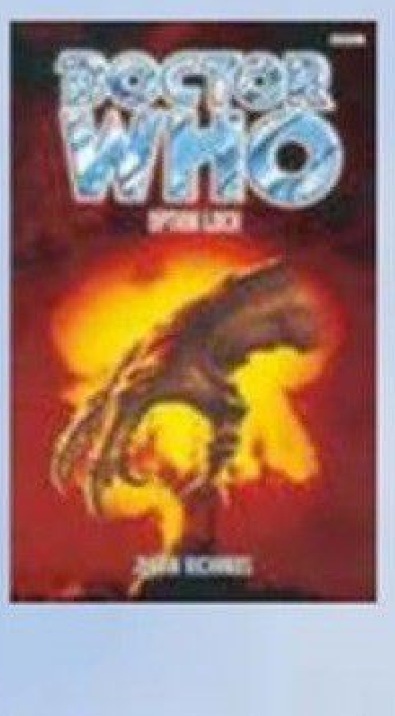
PO Box 136, Sandown, Isle of Wight PO36 6DW
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

Eighth Doctor Paperbacks – New

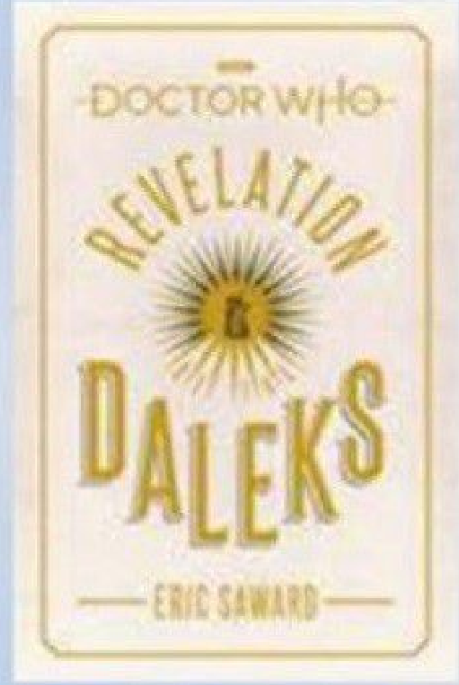
Alien Bodies	£7.99
Ancestor Cell	£5.99
Banquo Legacy	£5.99
Beltempest	£6.99
Burning	£5.99
Camera Obscura	£7.99
City of the Dead	£5.99
Coldheart	£5.99
Crooked World	£5.99
Domino Effect	£5.99
Earthworld	£5.99
Eater of Wasps	£5.99
Escape Velocity	£5.99
Face-Eater	£5.99
Fall of Yquatine	£14.99
Father Time	£9.99
Gallifrey Chronicles	£6.99
History 101	£24.99
Hope	£7.99
Legacy of the Daleks	£6.99
Mad Dogs & Englishmen	£5.99
Parallel 59	£5.99
Reckless Engineering	£5.99
Scarlet Empress	£5.99
Seeing I	£9.99
Shadows of Avalon	£7.99
Slow Empire	£5.99
Sometime Never...	£7.99
Space Age	£5.99
Taking of Planet 5	£5.99
Time Zero	£7.99
Timeless	£7.99
Trading Futures	£9.99
Unnatural History	£9.99
Vanishing Point	£5.99
War of the Daleks	£6.99
Year of Intelligent Tigers	£9.99

Limited Numbers – Near Mint or better



Anachrophobia	£12.00
Autumn Mist	£12.00
Blue Angel	£10.00
Dark Progeny	£15.00
Frontier Worlds	£10.00
Janus Conjunction	£12.00
Kursaal	£12.00
Option Lock	£12.00
Sleep of Reason	£20.00
Taint	£12.00

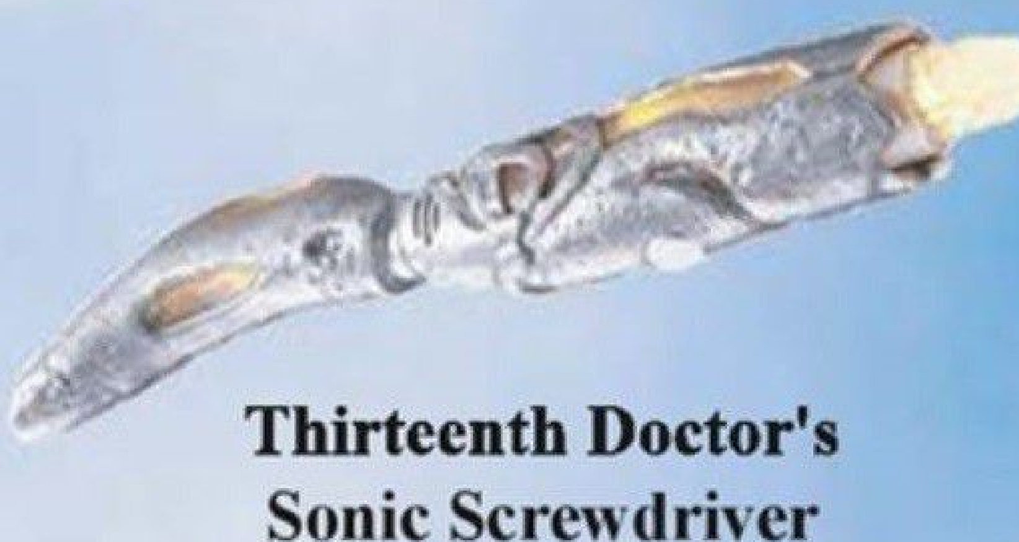
p&p: 1 = £3. Extras = 50p each

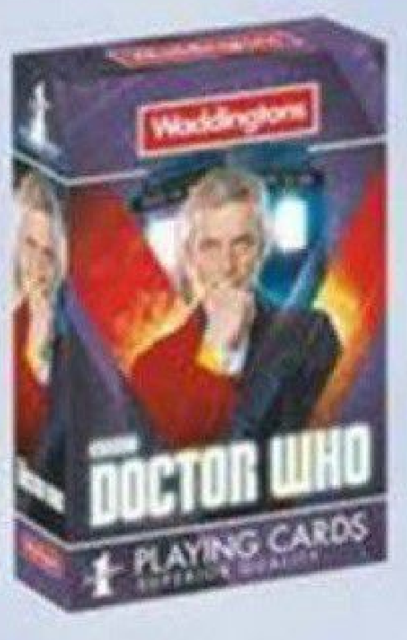

Revelation of the Daleks Hardback Novelisation
£12.99 + £3 p&p

Star Tales – Short Story Collection Hardback
£12.99 + £3 p&p

Torchwood One: Latter Days CD Box Set
£25 + £4 p&p

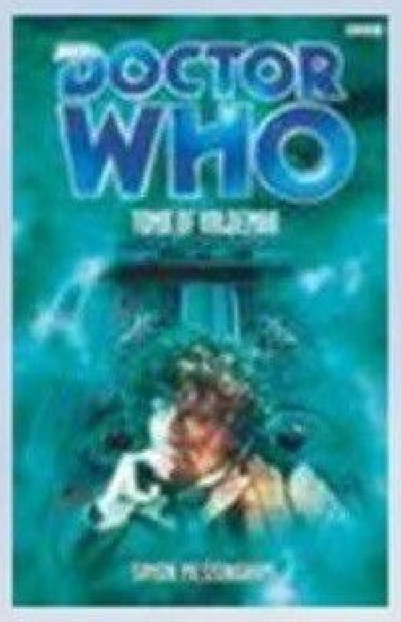
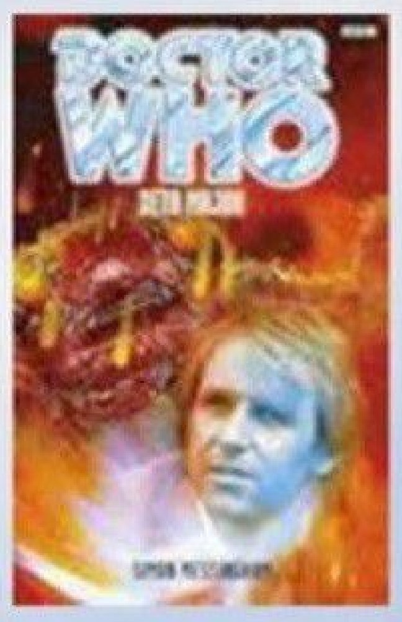
Espresso Set
4 Cups & Saucers
£9.99 + £5 p&p

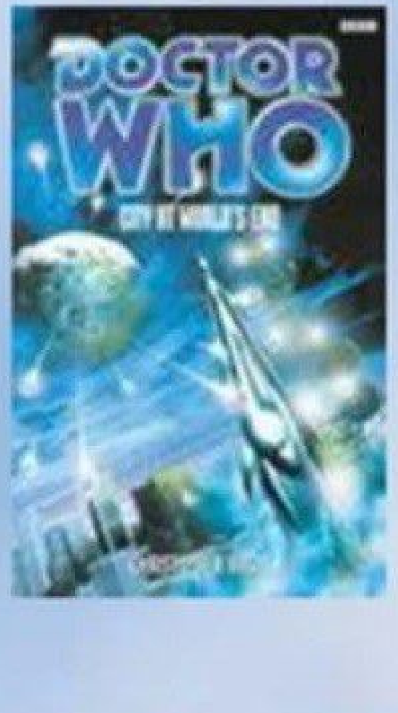

Thirteenth Doctor's Sonic Screwdriver
Light & Sound Effects
£16.99 + £4 p&p


Playing Cards
£3.95 + £2 p&p

Dalek Saucer Etch Cube Paperweight
£9.99 + £4 p&p

Past Doctor Paperbacks – New



Amorality Tale	£5.99
Asylum	£5.99
Blue Box	£5.99
Bullet Time	£5.99
Bunker Soldiers	£5.99
Byzantium!	£5.99
City at World's End	£5.99
Deadly Reunion	£7.99
Drift	£24.99
Dying in the Sun	£5.99
Grave Matter	£24.99
Heart of TARDIS	£14.99
Heritage	£5.99
Imperial Moon	£14.99
Independence Day	£5.99
Infinity Doctors	£9.99
Instruments of Darkness	£5.99
King of Terror	£5.99
Palace of the Red Sun	£5.99
Prime Time	£5.99
Psi-ence Fiction	£5.99
Quantum Archangel	£5.99
Relative Dementias	£5.99
Salvation	£5.99
Shadow in the Glass	£7.99
Storm Harvest	£5.99
Suns of Caresh	£5.99
Superior Beings	£5.99
Ten Little Aliens	£5.99
Tomb of Valdemar	£5.99
Verdigris	£5.99
Wolfsbane	£9.99
Zeta Major	£5.99

Limited Numbers – Near Mint or better

Atom Bomb Blues	£15.00
Corpse Marker	£18.00
Dreams of Empire	£10.00
Eye of Heaven	£8.00
Festival of Death	£20.00
Mission: Impractical	£10.00
Roundheads	£12.00
Ultimate Treasure	£10.00

p&p: 1 = £3. Extras = 50p each

Dalek Belt Buckle. Pewter
£24.99 + £4 p&p

BBC Licensed Prop Replica
4 Gallifreyan Symbol Coasters Boxed
£49.99 + £4 p&p

Cyberman Cufflinks. Pewter
£17.99 + £4 p&p

TARDIS Teapot. Ceramic
£9.99 + £4.50 p&p

Prices correct at time of going to press. Postage is for the UK only. Send SAE for catalogue.

The Fact of Fiction

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Carnival of Monsters

Roll up, roll up, for a peepshow where the Doctor and Jo Grant discover that small isn't always beautiful...

Feature by **ALAN BARNES**

As a four-year-old in the early 1970s my favourite programme wasn't *Doctor Who*. At that age, my favourite programme by far was the puppet series *The Adventures of Rupert Bear*. ("Everyone sing his name/Everyone come and join/ In all of his games...") It seemed to be on most lunchtimes... until the dreadful day our hired TV broke down, and the terrible Television Man came to our house to fix it with his box of tools.

He asked me what my favourite programme was, and I said "Rupert, Rupert the Bear" – so he told me to shout if Rupert Bear ran out when he took off the back of the TV. Because Rupert – and Bill Badger, and Edward Trunk, and all of Rupert's Nutwood friends – *actually lived inside the television*, he said.

So I sat agog while the Television Man fiddled and faddled around the back of the TV... until at last I dared to sneak a peek, to see if I could really see Rupert, Rupert the Bear. Except the Television Man was lying. It was all just electrics inside the TV, after all!

In so many ways, I don't think I've ever really got over that *appalling* betrayal. Certainly, it's the first thing that comes to mind whenever I watch *Carnival of Monsters* – which concerns a sort-of TV, the Scope, which fantastic miniature people *actually live inside*, repeating the same adventures over and over. People like puppets, and puppets like the fearsome Drashigs. "My little carnivores," says showman Vorg, the Scope's owner, in Episode Two. "Ho, ho – they're great favourites with the children, you know..."

Carnival of Monsters is an exceptionally playful piece, which begins with the Doctor's TARDIS materialising aboard an Earth steamship.

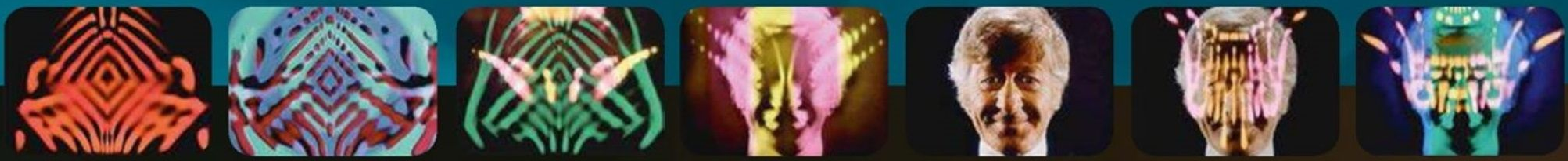
Above: Shima (Cheryl Hall), Vorg's assistant.

Right: A hungry Drashig.

Opposite page top left: Inter-Minoran officials Orum (Terence Lodge) and Kalik (Michael Wisher).

Opposite page top right: Shirna, Vorg (Leslie Dwyer) and the Doctor (Jon Pertwee) with the miniscope.

Opposite page bottom: Vorg, the interplanetary showman.



In fact, writer Robert Holmes originally intended for the first episode to take place *entirely* aboard said steamship. In his first draft storyline, the fact that the Doctor and his assistant Jo had arrived inside Vorg's machine wasn't revealed until early in Episode Two, when the scene cut to the inside of the 'Vol-Dome' – "the equivalent of a fairground tent but like scientific".

One wonders, then, if Holmes hadn't meant the Vol-Dome 'tent' to echo the police-box exterior of the Doctor's TARDIS, with the jukebox-like Strobe at the heart of its scientific interior analogous to the central console of the TARDIS. Suggesting, therefore, that the extravagantly dressed Vorg and his pretty assistant Shirna were analogues for the Doctor and Jo – nothing more than entertainers, putting on a show. "Our purpose is to amuse, simply to amuse," Vorg tells the grey-faced customs officers he falls foul of early in Episode One. "Nothing serious, nothing political..."

Nothing serious, nothing political: perhaps Holmes was being playful here, too. Because it turns out that one member of that Inter Minoran tribunal is dead set against outsiders being admitted to his planet, after many years' self-imposed isolation. In Episode Two, Kalik describes his fear of alien invasion: "Don't talk to me about brotherhood and neighbourliness. We have survived in the past because of our strength!" Now, though: "We shall perish!"

We'll see, however, that a significant number of recorded scenes were cut in post-production – including a particularly telling exchange from Episode One. Not long after the notorious "hygiene chamber" line (see **13m 16s**), we were supposed to learn how Inter Minor's liberal President Zarb had decided to foster interstellar trade and "cultural exchanges". "What do we want with there [sic: 'these'] aliens and their mongrel culture?" asked Kalik. With lines like this, one wonders if Holmes had intended Kalik to be seen as an Enoch Powell type, by way of contrast to the seemingly Ted Heath-like Zarb? In 1968, Tory MP Powell's notorious anti-immigration 'Rivers of Blood' speech had led party leader Heath to sack him from his shadow cabinet, and by the time of production Powell had become arguably the most prominent critic of then-Prime Minister Heath's signing of the European Communities Act 1972, which led to the United Kingdom joining the EEC on 1 January 1973 – ie, in the same month *Carnival of Monsters* first aired. Which would seem to be quite a coincidence, if its purpose was simply to amuse...

> **"Our purpose is simply to amuse. Nothing serious, nothing political."** VORG

Essential INFO

» The second story in Season Ten began life as 'Out of the Labyrinth', a storyline drafted by Robert Holmes circa June 1971 in response to producer Barry Letts' request for a cheap, largely studio-set four-parter. Following a series of story amendments worked out early in September, scripts were commissioned for delivery just before Christmas 1971 – arriving under a new title, 'Peepshow'.

» With Letts having bagged the director's chair for himself, four days' 16mm location filming took place between Tuesday 30 May and Friday 2 June 1972. Scenes set in an alien swamp world, and at its access via a cave mouth, were filmed at Tillingham Marshes in Essex and the nearby Carwoods Quarry (now the Asheldham Nature Reserve) on the Tuesday and Wednesday. On the Thursday and Friday, the unit went aboard the soon-to-be-scrapped Royal Fleet Auxiliary ship *Robert Dundas*, which doubled as the fictional SS *Bernice*, at Chatham Dockyard. In certain scenes, the ship was at anchor; in others, she was seen sailing along the Medway River to Sheerness.

» Notoriously, the giant carnivorous Drashigs acquired their name as an anagram of 'dish rags' – ie, the sort of domestic detritus Holmes suspected the model creatures would be made from. In fact, the three Drashig puppets filmed at BBC Television Centre – one made with rods, so it could be seen to crawl, the others purely hand puppets – were fashioned from latex and flexible ducting topped by weasel (or fox terrier) skull forms.

» Ship and Scope interiors were recorded at TV Centre on Monday 19 and Tuesday 20 June, with the Inter Minor planetary surface scenes captured during a second two-day studio session spanning Monday 3 and Tuesday 4 July.

» In the *First 50 Years* poll of 2014, **DWM** readers ranked *Carnival of Monsters* – as the serial was renamed just prior to recording – 64th out of 241.

Above from top: Robert Holmes, the writer of *Carnival of Monsters*; the Doctor and Jo Grant (Katy Manning) traverse the marsh; the SS *Bernice*, a ship that vanished under mysterious circumstances; Drashigs hunt their prey.

Above: Major Daly (Tenniel Evans) catches 40 winks aboard the SS *Bernice*.

EPISODE ONE

FIRST BROADCAST: 27 January 1973

A rocket-like shuttle descends towards the floor of an alien city...

01m 26s Two alien Lurmans have arrived by means of a parcel chute: according to stage directions, one glance should have been enough to tell us that Vorg (Leslie Dwyer) and his 'girloid' assistant Shirna (Cheryl Hall) are "members of Equity Galactic" – ie, represented by the trade union formerly (and formally) known as the British Actors' Equity Association.

Leslie Dwyer's long association with producer-director Barry Letts dated back to the Gainsborough Pictures cycling club melodrama *A Boy, a Girl and a Bike* (1949) – in which Dwyer played Steve Hall and Letts, then an actor, was Syd. Sixteen years later, Dwyer guested as Ginger while Letts played Coles in the *With a Pin* episode of the BBC police drama *Z Cars* (first broadcast 5 October 1965). The following year, Dwyer was Alf Morris and Letts was Det-Sgt Reed in the first episode, *Off Beat*, of the *Z Cars* spin-off *Softly, Softly* (5 January 1966). The year after, Letts, now a director, cast Dwyer as Lagan in the second part of the *Z Cars* serial *The Sledgehammer and the Nut* (18 July 1967).

In 1970, Cheryl Hall had been one of six actresses shortlisted for the role of the Doctor's assistant Jo Grant (eventually played by Katy Manning). Here, Letts made good on his promise to cast Hall in another role (ie, in the next serial he directed).

02m 35s One of the local functionaries is blasted from a high level by the grey-skinned Kalik (Michael Wisher), using a stun gun – a turn of events that differed significantly from the camera script, in which the "berserk" functionary was "bent on throwing himself off the edge" before other functionaries appeared and threw "a restraining net" over him.

Original script editor Terrance Dicks sought to account for the frankly shoddy masks worn by the functionary extras in his later Target Books novelisation *Doctor Who and the Carnival of Monsters* (1977) – describing how the people of this planet "had been divided for so long into two different social classes that they had gradually evolved into two different species": tall, thin officials and short, stocky functionaries, who "looked as if they'd been slapped together out of rough clay, by a rather poor sculptor"!

03m 03s The TARDIS materialises in a smelly hold, with the Doctor (Jon Pertwee) telling Jo there was "no need for a test..." Test *flight*, obviously – since this adventure follows on from *The Three Doctors* (1972-73), which ended with the Time Lords ending his Earth exile by sending him a new dematerialisation circuit.

04m 11s Kalik and his colleague Orum (Terence Lodge) approach as Vorg entreats the locals to "Roll up!" and see the "carnival of monsters" inside his machine, the Scope – originally 'Strobe', and described as "a cross between a juke box and a samovar".

Terence Lodge, playing Orum, had been Medok in *The Macra Terror* (1967) – but significantly, he was another old acquaintance of Letts, both having featured in an episode of the modish spy series *The Avengers* (*The Wringer*, 1964).

05m 30s Meanwhile, the Doctor tells Jo that he programmed the TARDIS for "Metebelis III, the famous blue planet of the Acteon group..." This is the first mention of the arachnid-infested world that this Doctor will eventually reach in *The Green Death* (1973) – beginning a chain of events that will lead directly to his regeneration, following a subsequent visit to the so-called *Planet of the Spiders* (1974).

The Doctor and Jo have landed on a steamship bound for Bombay, sometime in the 1920s.

08m 54s Hiding in the passenger saloon, the Doctor and Jo spy on Major Daly (Tenniel Evans), his daughter Claire (Jenny McCracken) and Lieutenant Andrews (Ian Marter). Jenny McCracken was another unsuccessful auditionee for Jo; similarly, Ian Marter had originally tried out for the role of UNIT Captain Mike Yates, introduced, like Jo, in *Terror of the Autons* (1971). Tenniel Evans, meanwhile, could be heard (as Leading Seaman 'Taffy' Goldstein, among others) alongside Jon Pertwee (as CPO Pertwee, among others) in the radio comedy series *The Navy Lark* – still ongoing at the time of *Carnival of Monsters*' production. Evans is said to have encouraged Pertwee to put himself forward for the role of the Doctor, and he, too, had appeared with Barry Letts (in thespian guise) in a *BBC Sunday-Night Play*, *Just You Wait* (broadcast 7 April 1963).

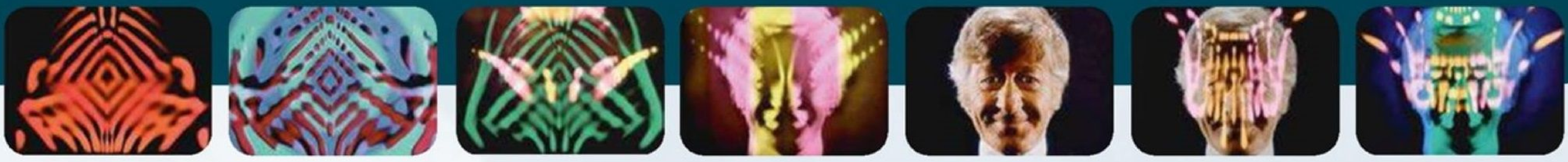
FLAPPERS AND TAPPERS

Self-confessed "silly flapper" Claire Daly is a fan of the musical theatre – including George and Ira Gershwin's *Lady, Be Good!*, which indeed (as stated) starred the then 26-year-old tap-dancing sensation Fred Astaire when it made its West End debut at the Empire, Leicester Square on 14 April 1926. She also tells Lt Andrews how she "loved" *Chu Chin Chow* – a comedy retelling of the story of Ali Baba and the 40 Thieves that commenced a five-year run at His (now Her) Majesty's Theatre on London's Haymarket on 3 August 1916. But the whole thing's "absolute rubbish", according to Andrews – because, we presume, *Chu Chin Chow*'s plot hangs on robber villain Abu Hasan (originally played by the show's Australian writer-director, Oscar Asche) successfully disguising himself as the eponymous Chinese merchant in order to infiltrate Ali Baba's brother's palace.

THE PLAY
PICTORIAL
"LADY, BE GOOD"
NO. 291
VOL. XLVIII
1s NET
MONTHLY

Far left: A copy of *The Play Pictorial* featuring Fred and Adele Astaire in *Lady, Be Good!*

Left: "Silly flapper" Claire Daly (Jenny McCracken).



10m 25s Playing on an unseen gramophone, in the saloon: the Savoy Orpheans' version of *Has Anybody Seen My Gal? (Five Foot Two, Eyes of Blue)* – a dance band tune first recorded by The California Ramblers in 1925.

The sound of someone accidentally dropping a pencil off screen can be heard before Jo goes to gather a (genuine) copy of the 3 April 1926 edition of *The Illustrated London News* from a table – as written, from Major Daly's lap.

11m 26s A sea monster pops its head above the waves – a creature the Doctor identifies as a plesiosaurus: "If this really is 1926, the plesiosaurus has been extinct for 130 million years!" But this places the plesiosaurus in the Cretaceous period (circa 145-165 million years ago), when it actually became extinct by the end of the early Jurassic (circa 174 mya).

After that, the Major reckons that Claire looks as if she needs "a peg" – a 'chota peg' being a small tot of spirits, in British Indian Army argot.

In the city, tribunal chairman Pletrac joins Kalik and Orum...

12m 51s In post-production, this first episode was found to be significantly overlong – and so the scene introducing Pletrac (Peter Halliday) was moved up, to cover the removal of an earlier city-set sequence. This began with Vorg "poking about at the base of the strobe [sic]", having determined that something was loose inside circuit three, and asking Shirna to find the "adjustable faddle". Meanwhile, Orum pressed Kalik – President Zarb's brother, it transpired – for the truth about the recent outbreaks of violence among the functionaries. Kalik insisted, however, that Zarb confided in the "old and weak-minded" – like Pletrac, who was "soft on aliens".

13m 16s Orum complains that the Functionaries have no sense of responsibility: "Give them a hygiene chamber and they store fossil fuel in it." This parodies an antiquated slur on the working classes invoked by George Orwell in his famous polemic *The Road to Wigan Pier* (1937) – in which he described how "even at this late date the old ladies in Brighton boarding-houses are saying that 'if you give those miners baths they only use them to keep coal in'."

Originally, Pletrac responded by telling the others that minor "behavioural patterns" could be changed through education – but that in Zarb's view, the current "epidemic of anarchy & [sic] insurrection" was due to the functionaries feeling a "lack of variety" in life.

The Inter Minorans weren't named as such in writer Robert Holmes' first draft storyline. Instead, 'Pletrac 4' (sic) was a "crusty black-clad customs official" who appeared on the scene after Vorg had begun to deliver his audience-attracting patter "over the Vol-Dome's external tannoy". His two aides, however, only gained names after Holmes had talked through his outline with script editor Dicks. In a series of amendments, Holmes noted that Vorg and Shirna had come to the planet Odron "to attend a universal congress of travelling showmen". Here, Kalik was named X10, younger brother to X8, the President of the Odronocracy, and Orum was "a yes-man named Grig 07".

16m 04s Arrested as stowaways, the Doctor and Jo have been locked up in Daly's cabin, where the Doctor observes that the Major has been crossing out the passing days on a wall calendar – indicating that today is Tuesday 4 June 1926, the day this ship, the SS *Bernice*, famously went missing. Alas, 4 June 1926 actually fell on a Friday...

19m 09s Kalik and Orum have voted to refuse the Lurmans a visa, leading Vorg to pass Pletrac a document "micrographed by the great Zarb himself". It may not be obvious to anyone under 30 that this 'document' (actually signed by Zarb the Wallarian wrestler) is a cassette tape of a type commonly found on Earth in the late 20th century. (In retrospect, though – maybe that's the joke.)

A sea monster pops its head above the waves – a creature the Doctor identifies as a plesiosaurus.

In editing, this scene was brought up from Episode Two – necessitating another lengthy cut. Going to collect the Lurmans' "data-strips", Pletrac raised his hand and declared, as if to savages, "We friends" – then asked Vorg to "give magic talk-boxes along-um me. You very good fellow." After Pletrac had backed away, Vorg told Shirna how no one knew much about this "planet of mystery" – which had cut itself off from the rest of the stellar systems thousands of years ago, during the time f the "great space plague". Meaning none of them will have seen anything like the Scope, realised Shirna...

In one of several amendments to his storyline, Holmes noted how the Odron civilisation had almost ended in "16013 rec" – not because of a "space plague" but following "the accidental importation of an alien bug in a cargo of Jacrac yananas".

***The Doctor and Jo see the* Bernice*'s passengers re-enact the events leading up to the plesiosaurus attack – like a stuck record, thinks Jo...* →**

Top: Jo and the Doctor are questioned by Lt Andrews (Ian Marter).

Above: A plesiosaurus emerges from the sea.

23m 56s Having returned to the cargo hold to fetch a "magnetic core extractor" to open a mysterious metal plate on the floor outside Daly's cabin, the Doctor has only just exited his ship when a giant hand picks up the TARDIS... or rather, a model TARDIS, with its open door suddenly shut and its 'PULL TO OPEN' panel suddenly missing.

In Holmes' first draft storyline, the TARDIS had landed on the deck of the *Bernice*... and so, as the sun set over the ocean towards the end of the first episode, Jo and the Doctor saw the sky itself seem to move: "An enormous bare hand and arm reaches down towards them. Jo and the Doctor dive under the shelter of a lifeboat. The gigantic hand gropes towards them and they cringe back helplessly..." This, then, was the cliffhanger – resolved at the beginning of the next episode, when "the hand gropes beyond the lifeboat and lifts the Tardis delicately, between finger and thumb, carrying it back into the sky..." In fact, Holmes had intended the first episode to be set *entirely* aboard the *Bernice* – meaning the hand from the sky would have come as a total surprise.

Right: Andrews is surprised by the Doctor's fighting ability.

EPISODE TWO
FIRST BROADCAST: 3 February 1973

00m 44s The Doctor and Jo watch as the hand carries the TARDIS away. Stage directions implied that the pair was keen to avoid being scooped up themselves – and so flung themselves into "a corner formed of crates". As the hand receded, the Doctor raced after it but had to scramble over the crates: "As he reaches the end of the hold the bulkhead is closing. It clangs shut at his feet. He kicks petulantly at the steel wall..." So Holmes imagined Vorg's fingers reaching in from the far end of the hold, not its ceiling – because otherwise, daylight ought to have penetrated the hold when the hand reached in. (Jo's line "But there's only deck above here" was added at camera script stage.)

Vorg shows Shirna the TARDIS, extracted from circuit three...

01m 19s ... in the only broadcast part of a longer, cut-for-time sequence that features as one of several deleted and extended scenes incorporated into the later DVD release. The scene continued with Pletrac giving Vorg and Shirna their "magic talk discs" back, prompting Shirna to ask Vorg to "tell-um tall fellow we talk like him pretty good, by and by..."

02m 20s Vorg shows the tribunal images of the 'Tellurians' in circuit three, after an archaic word for 'Earthling' – used, for instance, by notorious English opium-eater Thomas de Quincey in an essay of 1847, imagining a distant world "so far ahead of us Tellurians in optical resources as to see distinctly through their telescopes all that we do on Earth..." Robert Holmes would use it again in both *The Sun Makers* (1977) and *The Two Doctors* (1985).

Above: Pletrac (Peter Halliday), a senior official.

02m 46s Next, Vorg shows an Ogron (Rick Lester, uncredited) – a member of an apelike species that had indeed been "used as servants by some race called, um, Daleks" in *Day of the Daleks* (1972) and would be seen as servitors of the Master (Roger Delgado) in the next broadcast adventure, *Frontier in Space* (1973).

The Doctor and Andrews spar... but not in accordance with the Marquess of Queensberry rules.

All of the creatures seen on the glo-sphere – including the ferocious Drashigs – are living in "miniaturised environments" inside the Scope, reveals Vorg.

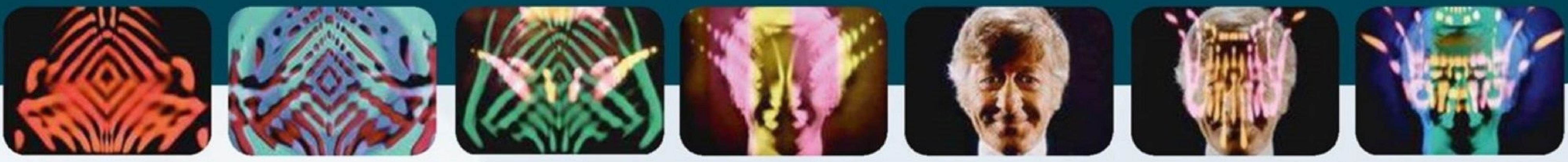
04m 20s In the saloon, the Doctor tries to bluff his way past Daly, adopting 1920s slang: "Yes, 99 skidoo! Well, must press on..." It's no surprise that Daly stops him there ("But just a minute...") because what the Doctor *should* have said was '23, skidoo!' – meaning "I must be going!", after a US fad expression of uncertain origin possibly part-derived from 'skedaddle'.

05m 14s Vorg has adjusted the 'aggrometer', causing Andrews to behave violently towards the Doctor – who warns the Lieutenant that he "took lessons from John L Sullivan himself". Which Andrews wouldn't have thought impossible, because the Irish-American Sullivan, generally recognised as the first modern heavyweight boxing champion of the world, had died just eight years earlier, having lost his title in 1892.

So the Doctor and Andrews spar... but not in accordance with the Marquess of Queensberry Rules, as agreed, since those rules specifically outlawed bare-knuckle boxing.

In the rehearsal draft, after he'd KOd Andrews, the Doctor asked: "Do I get a coconut?"

08m 05s With the aggrometer turned back down, Shirna tells Vorg that she's never seen the Doctor and Jo before. Edited out, Vorg insisting that there was only one explanation: "They must be breeding."



Nobody, after all, knew how Tellurians reproduced: "They may be kept in an incubator until they *are* fully grown."

Meanwhile, the Doctor and Jo have been able to access the mysterious metal hatch – and found themselves inside a machine.

09m 58s "I've never been small enough to get inside one of these things before," the Doctor tells Jo – having seemingly forgotten that time his first incarnation (William Hartnell) was accidentally reduced to an inch in height in *Planet of Giants* (1964). But what was "one of these"?

In dialogue dropped from the rehearsal script, the Doctor told Jo that "this part looks as though it's from one of the early transveyors... The Omegans used them in the old days for transporting convicts to the outer planets. My Tardis is a more sophisticated example of the principle."

13m 22s Having determined that Vorg's machine contains illegally imported zoological specimens, Pletrac has sent for an Eradicator device – but it's failed to destroy the armoured Scope itself. "We'll check the circuits," Vorg tells Shirna – which was supposed to lead into another recorded-but-cut scene, set in the *Bernice*'s saloon. Mopping his face, Daly put the temporary increase in temperature down to sunspots: "Causes intense local heat. Like a, a magnifying glass, doncha know?"

14m 19s The "blob in a snowstorm" seen via the glo-sphere is, of course, a Cyberman (Terence Denville, uncredited) – of the type last seen in *The Invasion* (1968), but with its rear helmet panel seemingly undone; who indeed is going to pay good credit-bars to see that? This, the only specially shot Cyber-footage to feature in a Third Doctor adventure, wasn't scripted: "Open on close shot of monster (a clip from any recent episode)" read the stage directions.

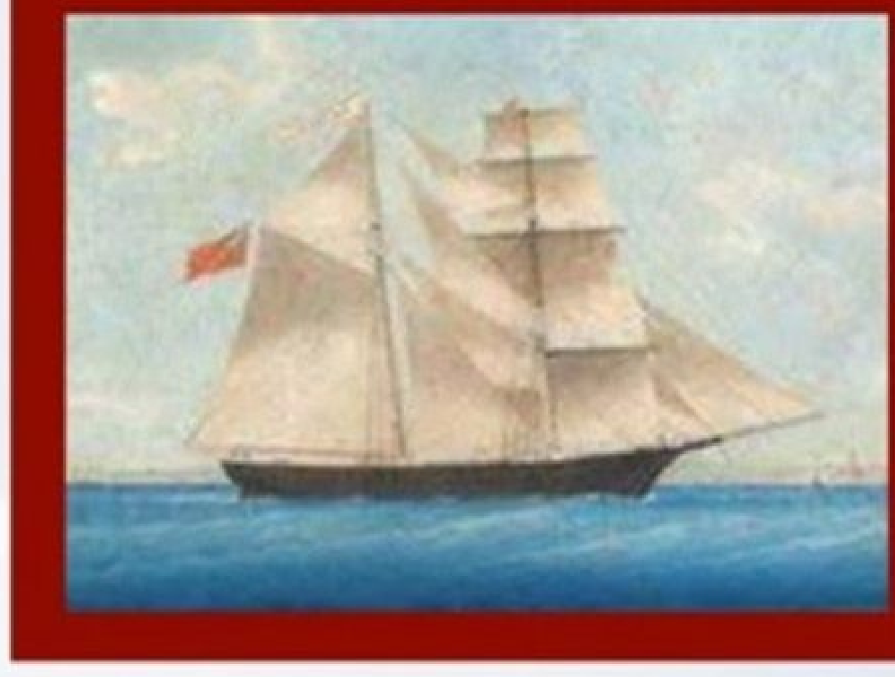
Orum takes the mini-TARDIS outside the Scope's compression field – causing it to grow to normal size. Meanwhile, the Doctor and Jo have accessed circuit five: the Drashig swamp.

20m 39s At storyline stage, the Doctor and Jo accessed the Drashigs' environment, not through a cave, but "out of a steaming geyser hole into a monochrome world obscured by sulphurous-smelling mist". Further along, a Drashig came "swirling" out of the mud: "It raises its great hooter and sounds the Last Post..." (Not literally, we presume.)

IT'S A MYSTERY

The TARDIS lands in the hold of the SS *Bernice* – whose disappearance was at one time "as famous a sea mystery as the *Mary Celeste*," the Doctor tells Jo. So far as we're aware, he still doesn't know that he was inadvertently responsible for the abandonment of the latter in the mid-Atlantic circa 25 November 1872, when Daleks followed him aboard – as seen in *The Chase: Flight Through Eternity* (1965). The *Bernice* is entirely fictional, of course... but a great many real steamships have vanished over the years, their fates undetermined: the British-flagged SS *Canastota*, for example, which disappeared after departing Australia on 13 June 1921 en route to New Zealand.

At the end, the *Bernice* is returned to the time and place it was taken from. So has time been rewritten? Because if she sailed on into 5 June 1926, her disappearance could never have become a mystery... and that's why we've never heard of it. Alternatively: perhaps due to the "freak tidal wave" of popular explanation – or damage caused by a marauding Drashig – the *Bernice* was returned to the Indian Ocean, but quickly sank with all hands early on the morning of the 5th. Bally bad luck, what?



Far left: A painting of the *Mary Celeste* from 1861.

Left: The SS *Canastota* which disappeared in 1931.

EPISODE THREE

FIRST BROADCAST: 10 February 1973

00m 40s In the Episode Two rehearsal script, after Jo had suggested they go back, the Doctor had been directed to "ease a very [sic: 'Very'] pistol from his belt" – ie, a flare gun: "I picked it up on the ship," he'd explained. Here, then, when the Drashig erupted from the swamp, he raised the pistol "in a helpless gesture of defiance" – before the monster went sweeping past, following their outward scent (as on screen).

01m 47s Vorg's colony of 20 or so Drashigs came from one of Grundle's satellites, apparently – where 'Grundle' replaced Odron, the name given in the rehearsal scripts (which, you'll recall, had been the name originally given to Inter Minor in Holmes' amended storyline). Clearly, though, someone had by now clocked the similarity to 'Ogron' – hence the change.

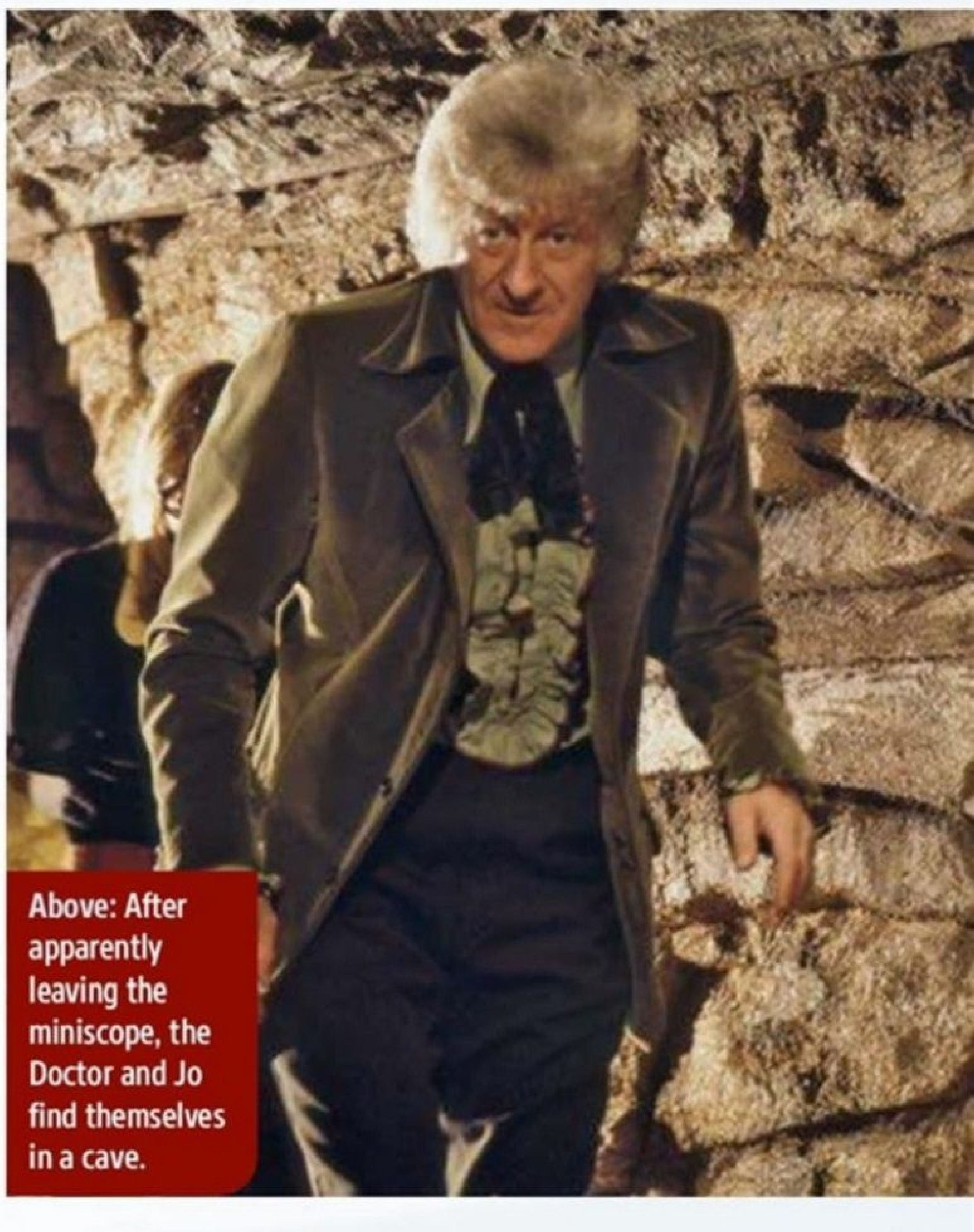
03m 03s On screen, Jo gets stuck in the mud – so the Doctor wards off the Drashigs by using his sonic screwdriver to ignite the local marsh gas (which he'd noticed towards the end of Episode Two). But none of this – the marsh gas, the sonic screwdriver, and Jo getting stuck – appears to have been scripted; it seems to have been worked out just prior to location filming. In the rehearsal script, Jo screamed at the sight of a Drashig rearing above them – whereupon the Doctor fired the Very pistol (as mentioned above) into its open jaws. As it screamed, the Doctor told his companion to hurry: "They're snappy eaters." When three more Drashigs loomed out of the mist, the Doctor hurled the now empty pistol at them, and backed away...

03m 30s Vorg isn't keen on putting his hand inside the Scope – but Shirna insists that they can't let the Tellurians get torn to pieces. In the rehearsal draft, Vorg asked, perhaps plaintively: "Does anybody have a glove?"

04m 06s Vorg's hand has swatted the Drashigs aside, enabling the Doctor and Jo to escape back to the cave... where Jo's boots and jeans appear to be dry and mud-free, despite her having been waist-deep in swamp water moments before.

05m 56s Back inside the machine, the Doctor realises that they've been caught inside a miniscope – a sort of peepshow that he'd once helped to have banned: "I managed to persuade the High Council of the Time Lords they were an offence against the dignity of sentient lifeforms." Surely this must have been the First Doctor, before he went AWOL from his home planet in a stolen TARDIS...?

Officially, every miniscope was called in and destroyed, continues the Doctor – and →



Above: After apparently leaving the miniscope, the Doctor and Jo find themselves in a cave.

→ somehow this one was missed, concludes Jo. But neither of them stops to consider the possibility they might simply have landed at a time before the Time Lords' ban kicked in... (None of the material relating to the Time Lords and their ban appeared in the rehearsal draft, only the camera script – suggesting that all this might have been Terrance Dicks' direct input.)

The Drashigs have followed the Doctor and Jo into the Scope's innards!

12m 37s Having arrived at a sheer drop, the Doctor tells Jo that "this is the time for lateral thinking" – and proceeds to explain that this means to approach a problem sideways. Which isn't quite so patronising as it might seem, since at the time of production 'lateral thinking' was a new and rather fashionable concept – introduced by the philosopher Edward de Bono in his book *The Use of Lateral Thinking* (1967).

14m 27s Looking for rope in the hold of the *Bernice*, the Doctor and Jo hide from Andrews and Daly, the latter having heard a sound like "the Hound of the bally Baskervilles". The reference to Arthur Conan Doyle's Sherlock Holmes novel of 1902 didn't feature in the rehearsal script – in which Daly had heard a sound like "a blessed banshee".

In Holmes' first draft storyline, the Doctor and Jo never returned to the *Bernice*. This was changed after Dicks proposed keeping Jo inside the Strobe (sic), and therefore in danger, well into the next episode – hence her being caught as a stowaway here.

Kalik plots with Orum to let the Drashigs escape, so that President Zarb will be blamed for the ensuing havoc. Meanwhile, a Drashig bursts into the hold of the SS* Bernice*!

18m 30s On the deck, Andrews reports to the Captain (Andrew Staines) – and if he looks familiar, that's because Andrew Staines was Letts' cousin, and *Carnival of Monsters* was the third of four Letts-directed serials in which he appeared. First, he'd been a 'Sergeant to Benik' in *The Enemy of the World* (1968); next, ill-fated technician Goodge in *Terror of the Autons*; and then, following his appearance as the captain of the *Bernice*, meditator Keaver in *Planet of the Spiders*.

20m 20s Major Daly commandeers a machine gun and opens fire on the Drashig – "with the assurance of an old military man", according to Dicks' novelisation: "It was ten years since he'd seen action on the Western Front, but he was still ready to do his best."

Stage directions described how "Daly and the Seamen have mounted the heavy machine gun so that it is firing in an arch through the passenger saloon" – ie, at the Drashig. In the rehearsal draft, the monster was seen inside the saloon: "The Drashig, trumpeting its hate, bires [sic] across the saloon and is hit..."

20m 34s ... meaning its corpse was to be found lying across the floor of the saloon as this scene began: "Daly and the Seamen come in and study the body of the monster with some awe..."

The Doctor fixes rope from the ship's hold so he can descend to the base of the Scope.

22m 24s We've seen how, in Holmes' first draft storyline, Jo wasn't left aboard the *Bernice* – meaning she and the Doctor had to find a way to escape the Strobe (sic) together. As here, they ended up at the edge of a metal abyss – but one they needed to cross by jumping onto an enormous cog. The Doctor went first, but had to catch Jo when she slipped... which caused the cog to start moving: "It swings downwards, gathering speed, and they see the meshing teeth of another cog waiting to grind them up." Happily, though: "The cogwheel checks in the nick of time."

In post-production, Episode Four was found to be very overlong... and so Letts made the drastic decision to cut the recorded cliffhanger to Episode Three altogether, and move a few minutes' worth of material from Four back into Three. In the camera script, after the Doctor had secured one end of the rope at the edge of the abyss, he turned "to go back to the ship" (to fetch Jo, we presume). But then:

"A Drashig roars somewhere very close and Doctor Who freezes. The Drashig appears at the far end of the shaft and sees him. It screams in triumph and charges. Doctor Who cowers back. He catches his foot in the coil of rope and topples backwards, disappearing into the blackness as the Drashig rushes towards him." Camera directions indicated an additional insert shot here: "CUT IN DR. WHO [DBL] [ie, stunt double] FALL INTO CAM".

The Drashig followed him into the blackness: "Its roar falls away into the distance and then there is a heavy thud from far, far below." Camera directions indicated that the episode ended on a close shot of the upside-down Doctor "hanging head first from the coil of rope, twisting and turning..."

But was he dead or alive? Episode Four's rehearsal script began with silence – but then came "a curious grunting and puffing. Camera pans down the rope... Doctor Who is hanging headfirst against the metal wall. The final coils of the rope have tightened about one ankle and left him suspended. He is struggling to free his foot and dangle in a more dignified attitude..." Having freed his foot, he lowered himself down the rope...

23m 01s ... and, as on screen, arrived beside the body of a Drashig "dead at the foot of the shaft" – ie, the same Drashig that was supposed to have followed him over the edge before.

Shirna sees the miniature Doctor emerge from the foot of the Scope...

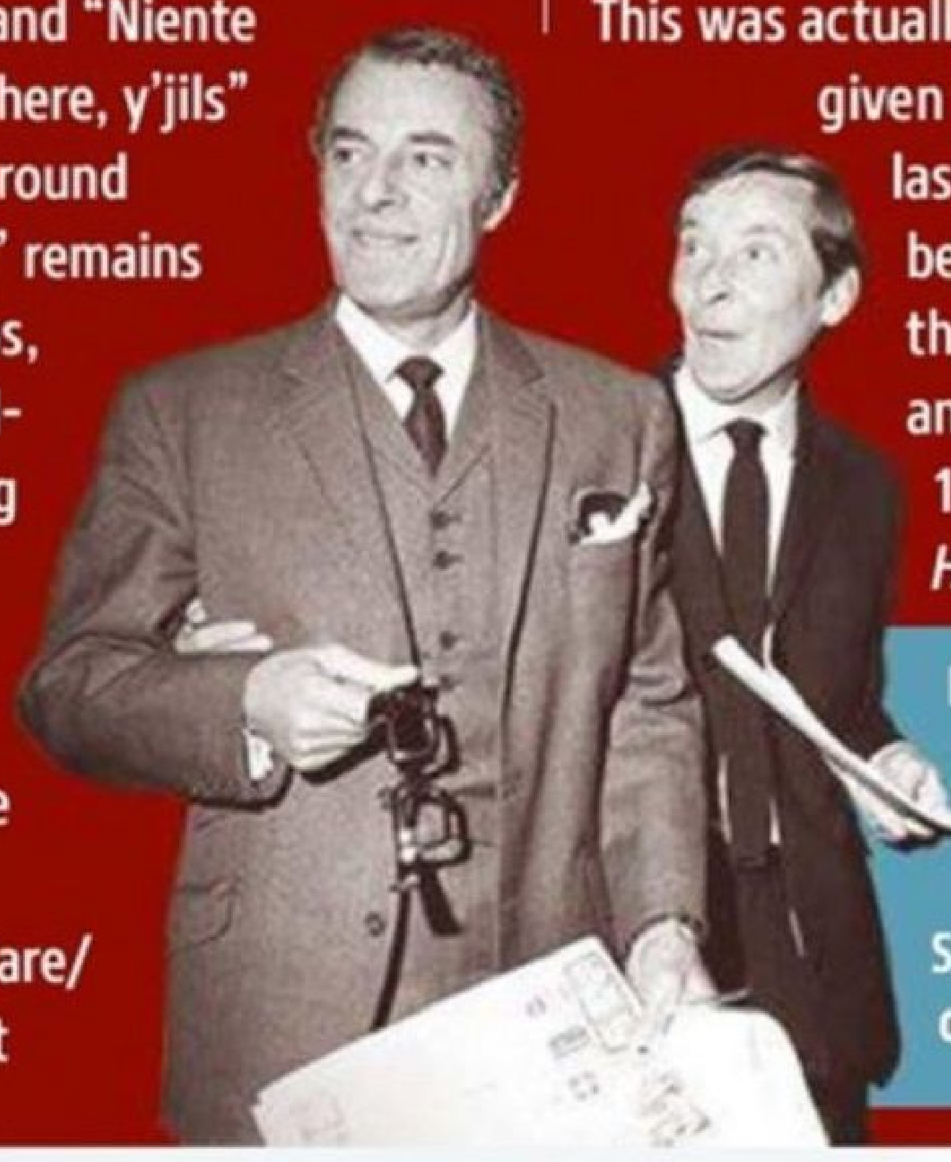
BIJOU BOXETTE

Early in Episode Four, Vorg mistakes the Doctor for a fellow showman and tries to speak to him in "parlare" [sic: as scripted] – "The Tellurian carnival lingo..."

The part-Italian/part-Romany/part-cockney/part-backslang argot known more often as Polari (or palare) is indeed said to have originated in 19th-century fairgrounds, but it soon became part of gay culture too – and was made public by Julian and Sandy, two camp characters portrayed by Hugh Paddick and Kenneth Williams in the popular radio comedy *Round the Horne* (1965-68).

In translation (with spellings as scripted): "Parlare la carny?" = Do you speak fairground?, "Vada the bona palone?" = See the pretty girl? (ie, Shirna), and "Niente dinari round here, y'jils" = No money round here. ("Y'jils" remains obscure.) Alas, the time-and-space-trolling omi with the great white riah remains none the wiser...

Polari/palare/parlare didn't feature in the rehearsal draft, though – in which Vorg sidled up to the Doctor and said "Hi-de-hi", then winked and grinned before continuing with "Booby dooby boo", then concluded, "Swing-a-ding ding!" This was actually rather prophetic, given that Leslie Dwyer's last screen role would be Mr Partridge, the resident Punch and Judy man in the 1980s BBC sitcom *Hi-de-Hi!*



Left: Hugh Paddick and Kenneth Williams as Julian and Sandy, at a recording of *Round the Horne*.

EPISODE FOUR

FIRST BROADCAST: 17 February 1973

01m 05s Pletrac summons the Eradicator detachment to destroy the returned-to-normal-size Doctor, who's "probably crawling with germs". In Holmes' amended storyline, the Eradicator was a device called the Abstractor – "levelled at the Glo-Sphere and ready to suck away any noxious substances that may emerge..."

06m 34s Vorg lists his "livestock" – naming Tellurians, Ogrons and Drashigs among his "marvellous collection". In Dicks' novelisation, he adds Cybermen and Ice Warriors to the list – so if you think about it, had the Doctor and Jo turned one way or another inside the Scope towards the end of Episode Two, and crossed over into circuits six or seven instead of five, *Carnival of Monsters* could easily have been the long-sought-after Third Doctor versus Cybermen adventure, or maybe the first to show the Ice Warriors in their native Martian habitat...

10m 58s "You see, the Scope's, erm, Omega circuit is broken," the Doctor tells Shirna – but what does that hesitation suggest? That 'Omega circuit' is so much flim-flam, named after one of the first things that came to his mind – the name of the villain of his previous adventure, perhaps...?

15m 35s Having reprogrammed the Scope, the Doctor has found a way to return inside it – where he's reunited with Jo. In Holmes' amended storyline, the Doctor didn't go back inside Vorg's machine in order to fetch his assistant – who'd been locked up in the hold of the ship, which was still under Drashig attack. Instead: "Using the Glo-Sphere to keep an eye on the roaming packs of Drashigs he sends her godlike instructions – 'Turn left... Through the hatch... Watch out behind you' – to guide her to the exit."

17m 41s After releasing a Drashig from the Scope, Kalik becomes its victim when it grows to actual size. Kalik's terrible fate was supposed to be detailed in a shot of a Drashig puppet with a dummy Kalik in its jaws. Perhaps thankfully, this none-too-convincing shot never made it to the final edit, but it was captured via a gallery monitor in footage recorded for a special programme called *Looking In* (broadcast 7 November 1972) – and can be glimpsed **01m 20s** into the *Behind the Scenes* feature on the *Carnival of Monsters* DVD.

18m 11s Having patched up the Eradicator with an ex-military laser component from his bag, Vorg destroys the Drashigs. In Holmes' amended storyline, that honour befell the Doctor – who electrocuted the beasts "with a cable from the Tardis".

FURTHER INFO

BLU-RAY

In box set *The Collection – Season 10*
COMPANY BBC Studios
YEAR 2019
AVAILABILITY Out now

DVD

In box set *Revisitations 2*
COMPANY 2|entertain
YEAR 2011
AVAILABILITY Out now

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1977
AUTHOR Terrance Dicks
AVAILABILITY Out of print

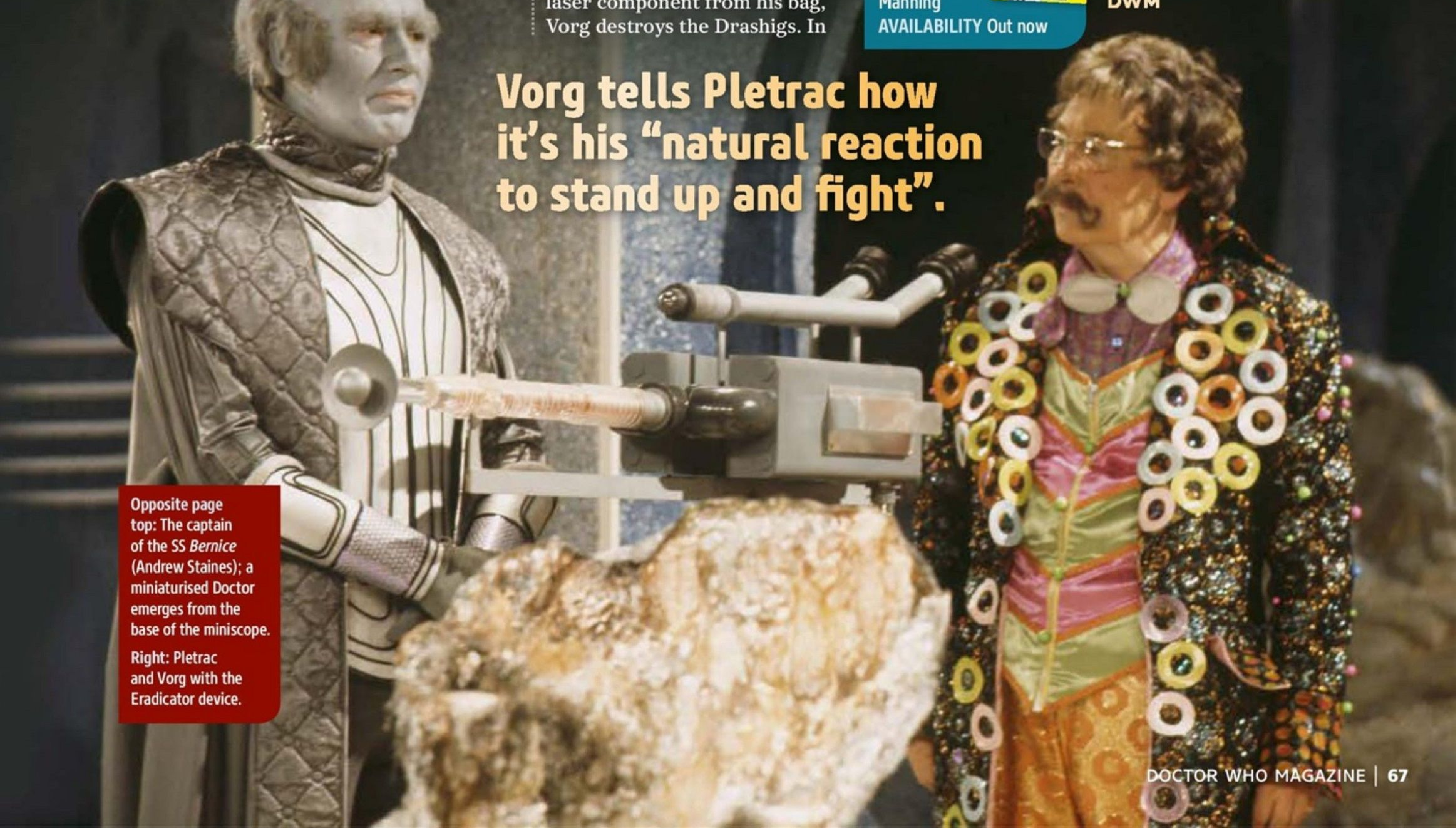
TALKING BOOK

COMPANY BBC Worldwide
YEAR 2014
READ BY Katy Manning
AVAILABILITY Out now

19m 25s Following the Doctor's instructions, Vorg's activated the phase two switch, causing the Scope's inhabitants to be returned to the times and places they were taken from... and the Doctor and Jo to dematerialise from inside the Scope. Whereupon its glo-sphere blows up – seemingly a very last-minute refinement, not incorporated into the camera script.

21m 44s Vorg tells Pletrac how it's his "natural reaction to stand and fight" – which, as originally recorded, was the rematerialised Doctor's cue to come over with Jo, saying: "If you don't need us any more, it's time we were leaving." Pletrac, however, insisted they couldn't leave without giving evidence at the court of inquiry into the whole Kalik/Orum plot. "They're very hot on procedure here," said the Doctor, exchanging looks with Jo – whereupon the pair of them began "edging away".

The TARDIS dematerialises.
DWM



Vorg tells Pletrac how it's his "natural reaction to stand up and fight".

Opposite page top: The captain of the SS *Bernice* (Andrew Staines); a miniaturised Doctor emerges from the base of the miniscope.

Right: Pletrac and Vorg with the Eradicator device.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Reviewed this issue

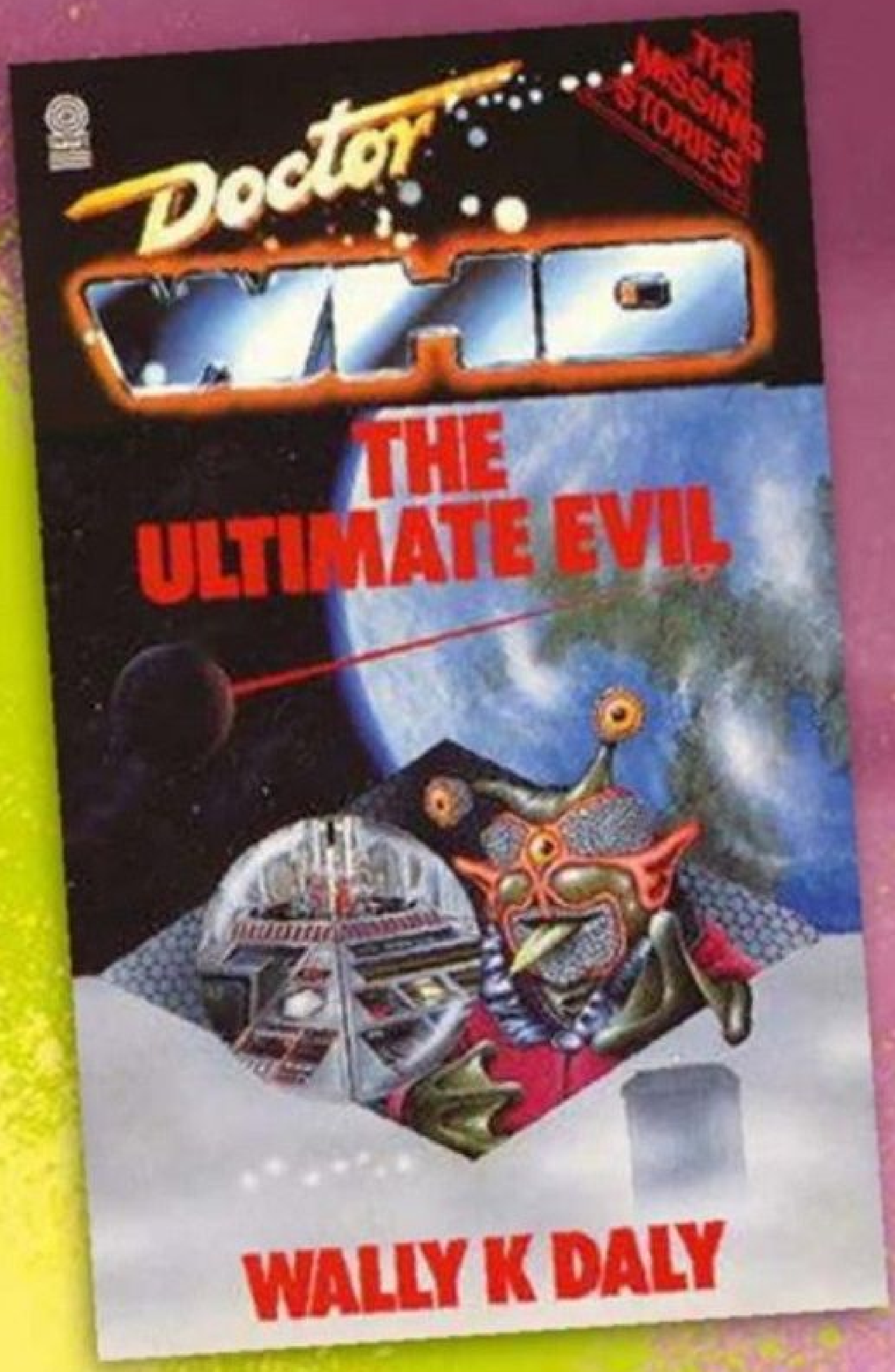
- ***The Ultimate Evil***
Featuring The Sixth Doctor and Peri
RRP £14.99 (CD), £12.99 (download)
- ***Nightmare Country***
Featuring The Fifth Doctor, Tegan and Turlough
RRP £14.99 (CD), £12.99 (download)
- ***Warzone/Conversion***
Featuring The Fifth Doctor, Nyssa, Tegan and Marc
RRP £14.99 (CD), £12.99 (download)

Available from bigfinish.com

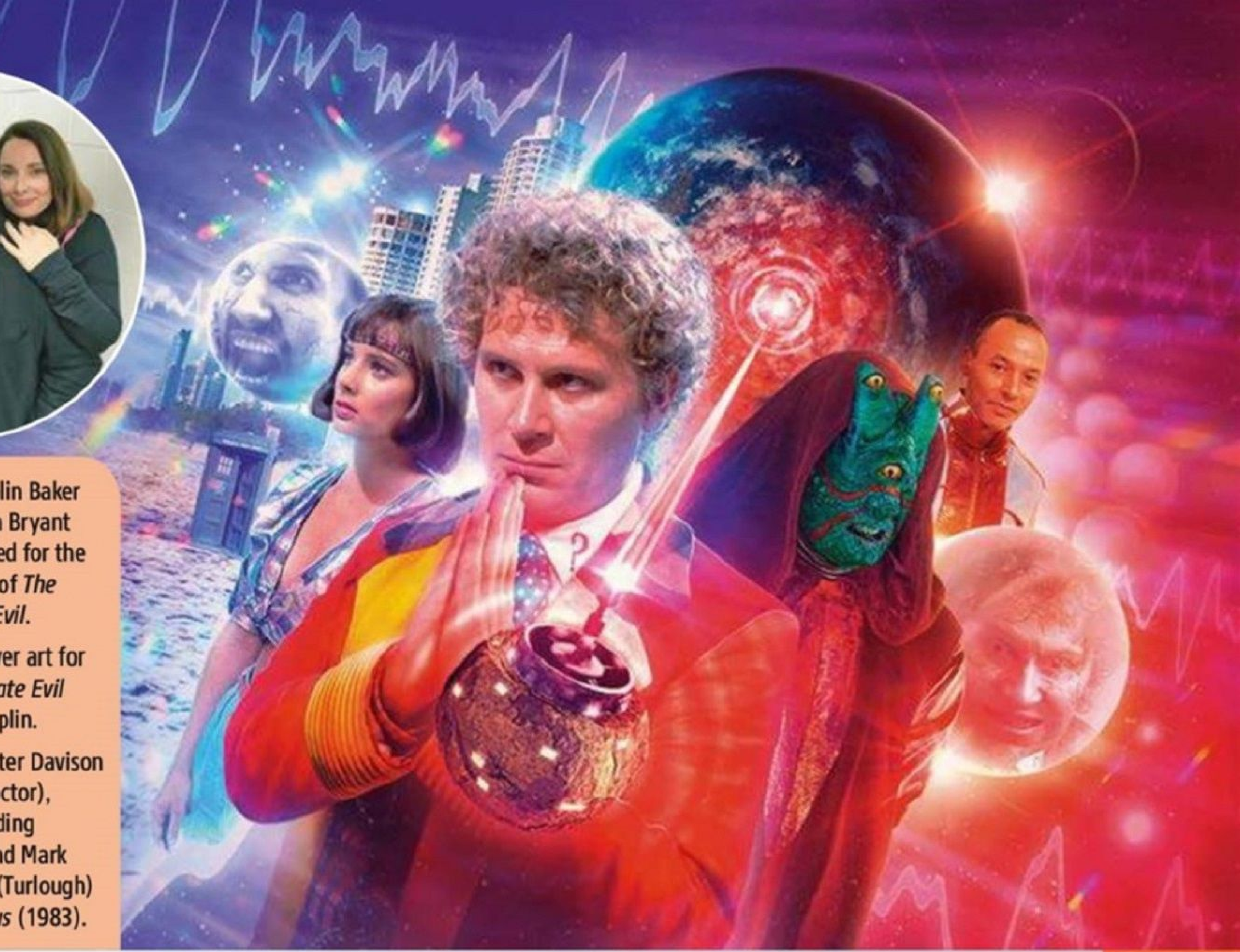
In the days before dodging spoilers became both a necessary skill and an everyday occurrence, nobody really knew very much about forthcoming *Doctor Who* stories beyond whatever had been officially released to **Doctor Who Magazine**. Even then, that could all change by the time you actually sat down to watch the new series, with some stories that impressionable readers had been speculating on for months just not showing up at all.

Originally intended for the abandoned Season 23 in 1986, *The Ultimate Evil* was written by Wally K Daly, a veteran of numerous long-running drama series, including *Juliet Bravo* (1980-85) and *Byker Grove* (1989-2006). More significantly, he was the author of several quirky sci-fi and horror plays for BBC Radio 3 and Radio 4. Concentrating on ideas and character traits rather than effects and cliffhangers, *The Ultimate Evil* was clearly an attempt to take *Doctor Who* in a different direction, but – well, ultimately it never happened. In 1989 Daly turned his scripts into a witty and well-received novel for Target Books, but that was as much exposure as they ever got.

Something of a contrast to the other well-known Season 23 stories that almost made it into production – *The Nightmare Fair* and *Mission to Magnus* – *The Ultimate Evil* saw the Doctor and Peri discover a long-forgotten item of Time Lord hardware known as a 'Holiday Ball' stashed away in the TARDIS. Continuing something of a running theme in *Doctor Who* around that point, they use it to embark on a trip – here it's to Tranquela. Needless to say, the planet doesn't live up to its name. Something is provoking the inhabitants into random, but regular, acts of aggression, and a shifty 'technology' salesman, Mordant, seems to know something about the situation that could well be to his advantage.



Review by **TIM WORTHINGTON**
Illustration by **JAMIE LENMAN**



Above: Colin Baker and Nicola Bryant are reunited for the recording of *The Ultimate Evil*.

Right: Cover art for *The Ultimate Evil* by Ryan Aplin.

Below: Peter Davison (as the Doctor), Janet Fielding (Tegan) and Mark Strickson (Turlough) in *Terminus* (1983).

Often dismissed as the lesser of the shelved stories, *The Ultimate Evil* might not have been what the more vocal fans wanted back in 1986, but as a lighter and more family-friendly effort it might have helped restore *Doctor Who*'s dwindling reputation with the general public. Having already released full productions of *The Nightmare Fair* and *Mission to Magnus*, Big Finish wanted to adapt *The Ultimate Evil* as far back as 2009 but was unable to secure the rights. Now, however, it's finally given this underrated story the treatment it deserves.

As well as reworking his original storyline and dialogue for an audio-only medium, Wally K Daly makes an amusing cameo appearance as a squawking bird that continually narrates the action. Colin Baker and Nicola Bryant are on sparkling form as the Doctor and Peri (it's clear from the accompanying interviews that both of them remember *The Ultimate Evil* fondly), and Robin Sebastian is similarly impressive as Mordant, giving the character a confident and far from 'sinister' voice, quite unlike the gurgling cackles suggested by the Target cover illustration. There are even moments when he almost convinces the listener that Mordant might have a point, which lends the story a depth that maybe hadn't been obvious before.

> Colin Baker and Nicola Bryant are on sparkling form as the Doctor and Peri.

It's easy to forget that *Doctor Who* wasn't exactly in its most robust state of health at the time *The Ultimate Evil* was written, and it's hard to shake the suspicion that this atypical and underplayed story might not really have worked under the bright studio lights. Indeed, it's likely that many people reading the novel would have found themselves thinking of Victoria Wood's *Doctor Who* sketch, coincidentally also from 1986. Here there are no such concerns, and Helen Goldwyn's skilful direction turns this fairly wordy and undramatic script into an expertly paced light drama that holds attention from start to finish.

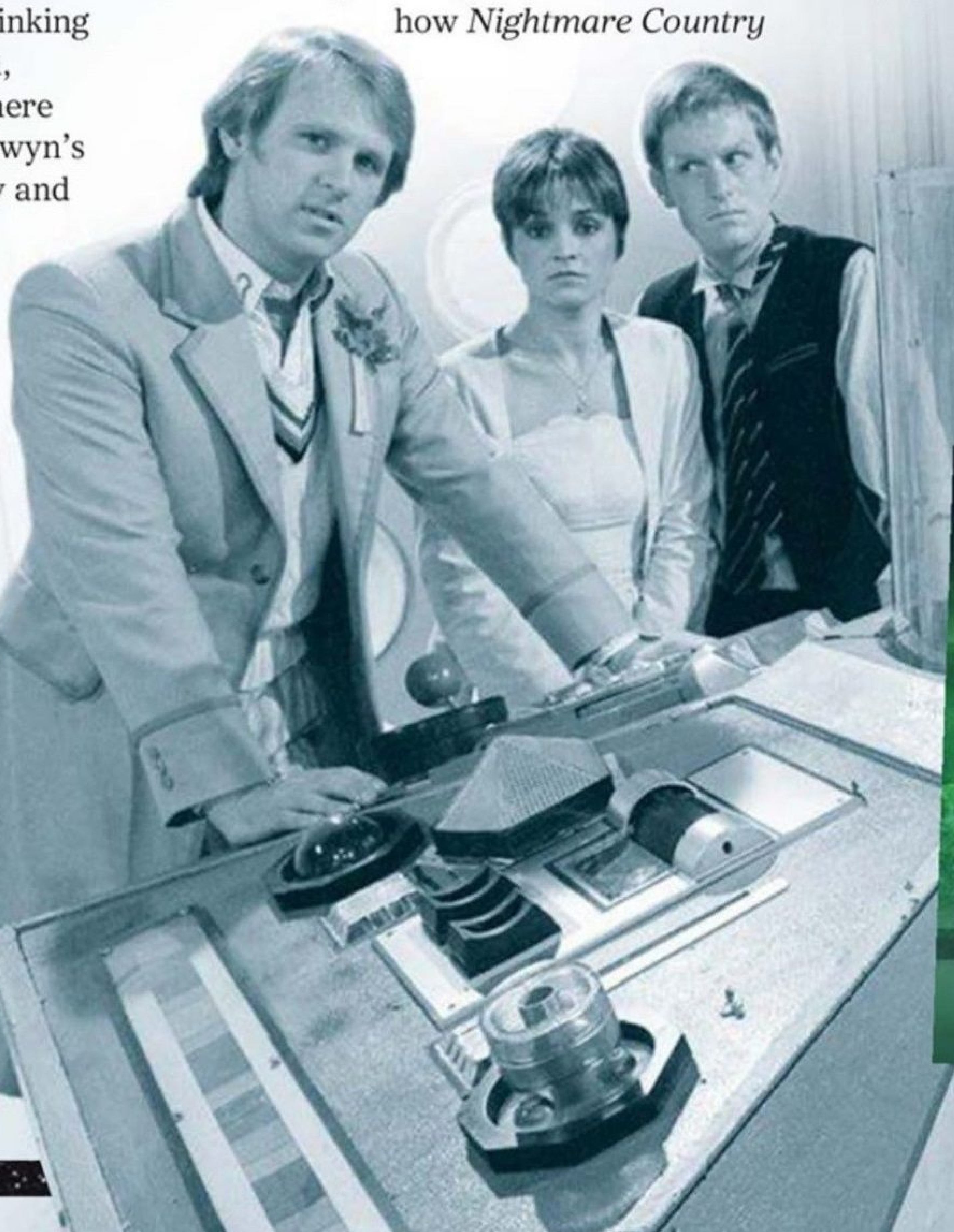
The Ultimate Evil at least came close to getting made, whereas *Nightmare Country* was submitted to the *Doctor Who* production office late in 1982 and rejected pretty much outright. Stephen Gallagher had previously written two well-received stories – *Warriors' Gate* (1981) and *Terminus* (1983) – but this third effort drew from script editor Eric Saward a note that reputedly read "You've sent us another million-dollar movie and we just can't do them."

Doubtless with a budget significantly lower than a million dollars, *Nightmare Country* would have featured Peter Davison as the Doctor alongside Janet Fielding as Tegan and Mark Strickson as Turlough, and the three reunite here for a spirited performance of a story they clearly regard as a missed opportunity. In a surprisingly straightforward storyline – albeit one with many unexpected twists and turns – the Doctor agrees to test a device called a Reality Simulator on behalf of a race known as the Engineers, in exchange for them performing some maintenance on the TARDIS; it only succeeds in erasing his memory and projecting him into a desolate world overrun by the sinister Vodyani. When it becomes apparent that this reality isn't quite as 'alternative' as it might have appeared, Tegan and Turlough find themselves having to retreat to the TARDIS' secondary control room – last seen back then in *The Robots of Death* (1977) – to work out how to stop the Vodyani and bring the Doctor back.

Other than the prominent use of a wooden spaceship, it's difficult to see how *Nightmare Country* would have caused much budgetary consternation. Maybe the issue is that we *literally* can't see it, however. Gallagher was a contemporary of Wally K Daly in radio drama, and this presentation of an unmade story has all the freshness and energy of that fondly recalls the era of radio sci-fi.

Gallagher went on to become a bestselling novelist, but, unlike the tantalisingly lost original version of his *Warriors' Gate* novelisation, *Nightmare Country* has rarely been treated as anything other than a footnote in his prolific career. This is surprising, as it's really a very strong story indeed. It's a lot lighter and wittier than you might expect from a Gallagher script, and in the accompanying behind-the-scenes interviews it's clear that the cast and crew very much enjoyed working on it; indeed, a couple of the cast members express surprise that anything this good was turned down by the television production team.

In the same interviews, Gallagher has some fond words for producer John Nathan-Turner, suggesting that he might just have forgiven everyone for not seeing *Nightmare Country*'s potential the first time around. →



BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
STARRING PETER DAVISON, JANET FIELDING AND MARK STRICKSON
THE LOST STORIES
NIGHTMARE COUNTRY
BY STEPHEN GALLAGHER

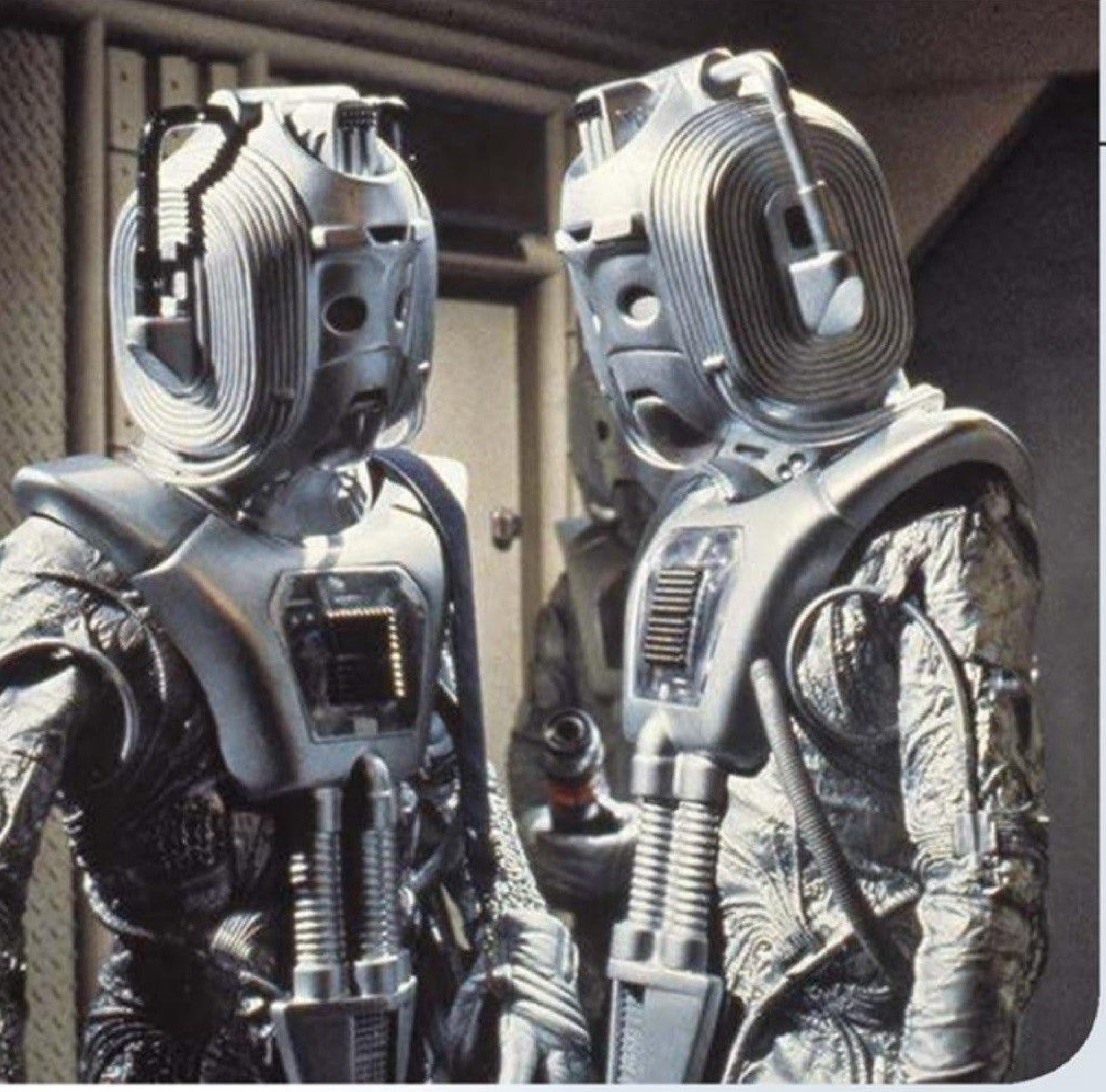
BBC
DOCTOR WHO
WARZONE / CONVERSION

The interlinked stories *Warzone*, by Chris Chapman, and *Conversion*, by Guy Adams, had no such troubled production history, largely because they were written specifically for Big Finish. All the same, while both being very much 'modern' stories in their approach and production, they succeed in integrating well with the Fifth Doctor's era on TV, during which they are set.

Taking place sometime between *Earthshock* (1982) and *Arc of Infinity* (1983), *Warzone* finds the Doctor, Tegan, Nyssa, and their new companion Marc caught in the middle of a competitive keep-fit craze that has its unwitting participants literally running towards the promise of some sinister-sounding medical upgrades – something to bear in mind the next time that you wake up to find everyone else bragging about their Parkrun times.

Meanwhile, in *Conversion*, the Cybermen are working to perfect the next phase in their evolution, which they're hoping will allow undetected assimilation into unsuspecting worlds and cultures. Mindful of the fact that they have recently lost one of their fellow travellers in an encounter with the Cybermen, the story sees the TARDIS team attempting to halt the Cybermen's progress while confronting their grief over Adric – and the fact that, as they are forced to admit, they didn't always like him very much.

Helped in no small part by the booming presence of David Banks as the Cyber Leader, *Conversion* has an eerie, clinical edge that plays well against the candid conversations about Adric and contrasts effectively with the remarkable setting of *Warzone*. Much of the latter's action takes place right in the middle of the racetrack, with thudding running shoes, crunching gravel and dialogue interrupted by shortness of breath. This creates the feel of a story constantly on the move, with the terrifying reality of the situation looming out from the middle distance ahead of you. It's taken at a pace that can leave you feeling exhausted just listening to it, which makes the low-key and logical menace of *Conversion* all the more unsettling.



Right: The Cyber Leader (David Banks) confers with his Lieutenant (Mark Hardy) in *Earthshock* (1982).

Below: Peri (Nicola Bryant) and the Doctor (Colin Baker) in *Vengeance on Varos* (1985).

> In *Conversion*, the Cybermen are working to perfect the next stage in their evolution.

The Ultimate Evil, *Nightmare Country* and *Warzone*/*Conversion* are tonally very distinct, with notable variations in main cast and lead actor; indeed, the last was conceived for an entirely different medium.

Despite this, there's a remarkable sense of cohesion in these seemingly disparate productions. But, as some of the cast members point out, you'd be hard pushed, without any prior knowledge, to notice that they weren't actual television adventures. As if to underline this, they all feature tremendous soundtracks that deliberately nod towards the styles, sounds and instrumentation common to the incidental music of the era. In particular, Nigel Fairs' score for *The Ultimate Evil* is such a close approximation – with what sounds like the right amount of period-level compression, too – that it would be easy to imagine it was recorded before the TV story was pulled.

With these releases, a couple of major gaps in *Doctor Who*'s history have been filled. But there are plenty more where they came from... **DWM**

Talking Book

The Flight of the Sun God

Featuring The Sixth Doctor and Peri
Written by Nev Fountain
Read by Nicola Bryant
RRP £20

Available from BBC Audio

BBC
DOCTOR WHO
THE FLIGHT OF THE SUN GOD
SUNGOD INTERGALACTIC
READ BY NICOLA BRYANT

There's a pleasing, on-brand 1980s vibe running through *The Flight of the Sun God*, firmly rooting this audio original for the Sixth Doctor and Peri in their TV era. There's a dash of space opera, a hint of the decade's emerging corporate mindset and a rogues' gallery of well-realised characters, all wrapped in a nicely off-kilter plot.

Nev Fountain's story would have made a great TV two-parter, with the TARDIS arriving on a vast spacecraft transporting executives of Sun God Intergalactic. While Peri is worried by sinister robot cats in the service ducting, the Doctor encounters the Sun God executives – a fairly dislikeable, self-obsessed bunch. A plan has been set in motion by Sun God's absentee CEO Spalding Revere, a plan that will send the ship plunging to a fiery end at the heart of a sun...

There are some lovely touches throughout, from the Egyptian-themed trappings of Revere's plan, Peri being chased by cat robots, and the breezy way the Doctor strides through the adventure. The era-capturing tone is further enhanced by a plot strand riffing on body transformation, echoing TV adventures such as 1985's *Vengeance on Varos*.

Nicola Bryant's narration matches the story; she slips effortlessly into character as Peri while displaying a talent for voices she rarely gets to show off. There's a great deal of love evident in her take on Colin Baker's Doctor, while the mismatched Sun God execs are an idiosyncratic bunch voiced with comic flair.

The production is all tied up in a bow of pitch-perfect musical cues that could have been lifted from mid-80s *Doctor Who*. This fun adventure acts as a love letter to the era it recreates, and by the closing theme you'd be forgiven for believing this was a lost TV story. **MARK WRIGHT**

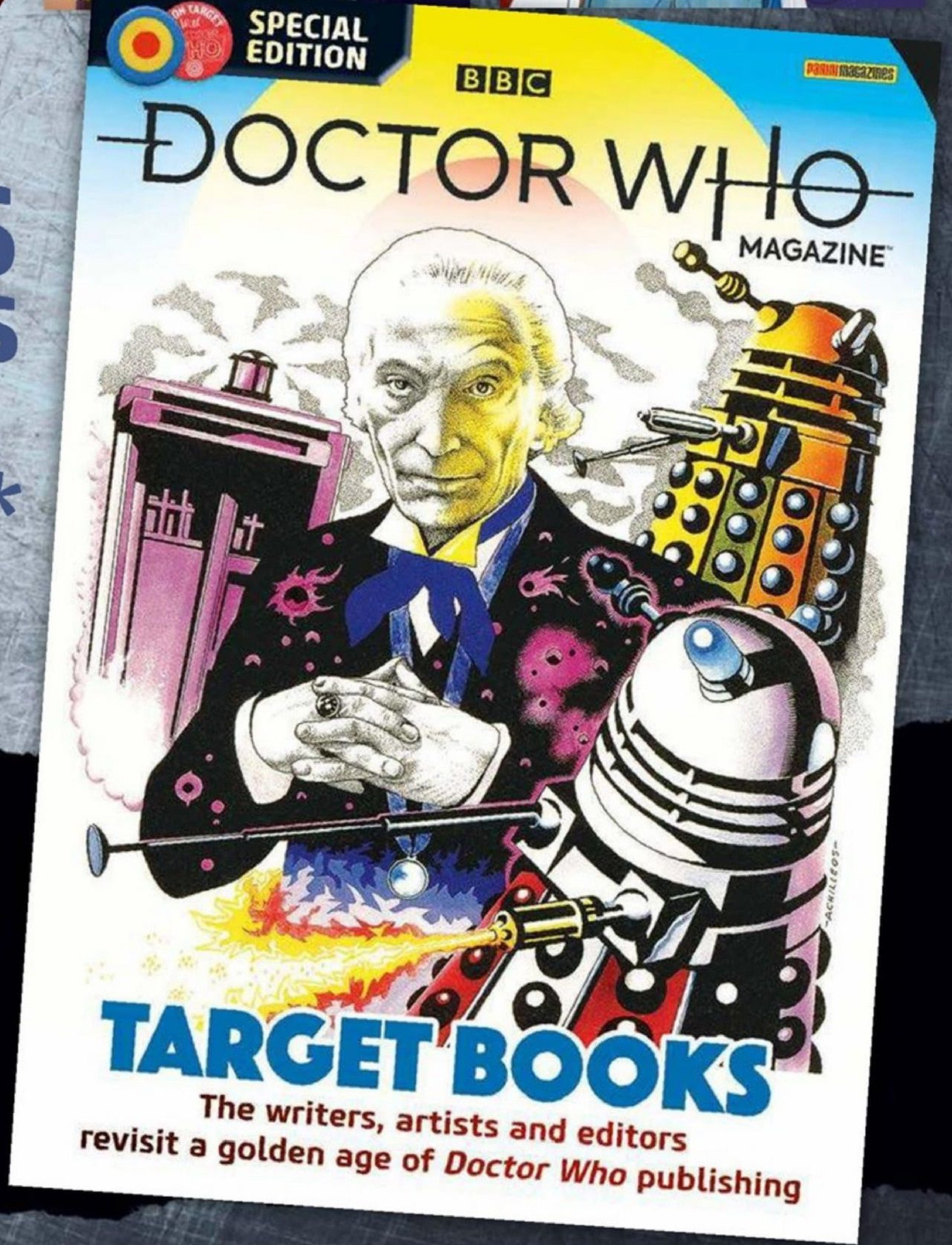
SUBSCRIPTIONS

SPECIAL OFFER!

Don't miss any of the **Doctor Who Magazine** Special Editions

SPECIAL EDITION
BBC
DOCTOR WHO MAGAZINE
EXCLUSIVE
Jodie Whittaker reveals her highlights from Series 11
PEOPLE PERSON
Julie Hesmondhalgh on the making of Kerblam!
RACE MEMORY
The Ghost Monument's Susan Lynch
THE 2019 YEARBOOK
New interviews with the writers and guest stars

SPECIAL EDITION
BBC
DOCTOR WHO MAGAZINE
IN STITCHES
DRESS CODE
SCREEN TEST
COSTUME DESIGN
Dressing the Doctor
From William Hartnell to Jodie Whittaker



SPECIAL EDITION
BBC
DOCTOR WHO MAGAZINE
TARGET BOOKS
The writers, artists and editors revisit a golden age of Doctor Who publishing

Save 40%

13 ISSUES & 3 SPECIALS FOR JUST £60*

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

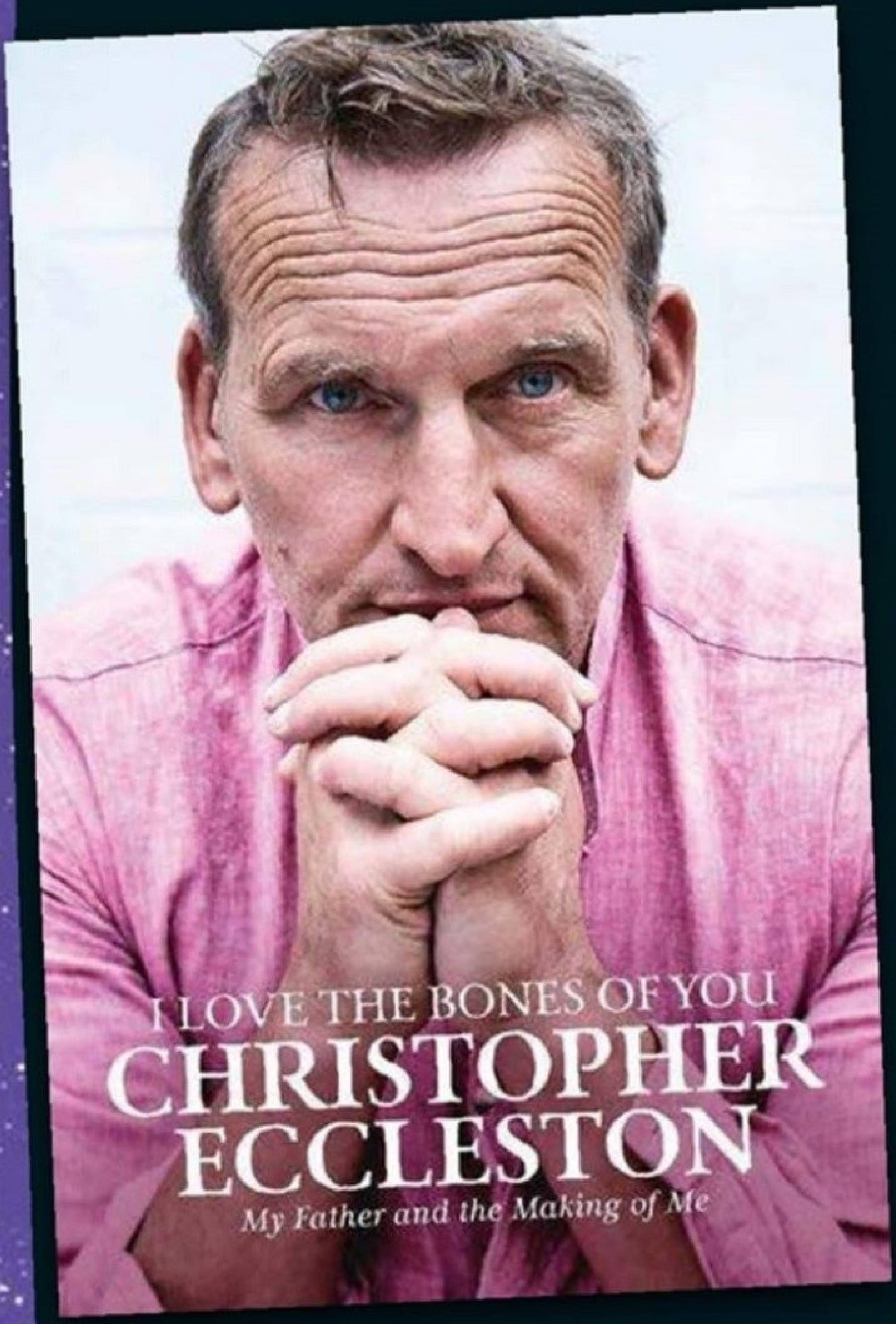
or SUBSCRIBE ONLINE at
www.paninisubscriptions.co.uk/drwhospec
and use promotional code ds45

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after one year charged at £67.00 for 13 issues + 3 Specials. Offer valid from 14 November to 11 December 2019. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £85.00. EU Bar Rate: £128.00, **DWM** plus **DWM** Specials £135.00. Rest of World Bar Rate: £128.00, **DWM** plus **DWM** Specials £141.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

I Love the Bones of You: My Father and the Making of Me

Autobiography

Simon & Schuster RRP £20
Written by Christopher Eccleston



Christopher Eccleston admits in his autobiography that he wasn't into *Doctor Who* as a kid, and readers of Doctor Who Magazine might wince at the history he provides for his own children. ("Er, well, the Master made the Daleks.")

"I loved playing this character," reads the caption under a photograph of him as the Doctor, "almost as much as I loathed the politics of making the show." But fans hoping he might dish the dirt on those politics, or detail what happened when he left the series, will be disappointed. "Yes, I have felt bitter, and yes, I have felt betrayed" – but about what he doesn't say.

"I know also," he continues, "that *Doctor Who* was the best thing that, professionally, ever happened to me… [and] these days, I feel nothing but positive about the show." It's the positive he shares: his respect for the writing of Russell T Davies, whose "energy", "humour" and brain like a "tinderbox of ideas" inspired his take on the Doctor. He praises co-star Billie Piper as Rose (he thinks she should have played the Doctor), cites Euros Lyn and Joe Ahearne as his favourite directors, and says *The Empty Child*/*The Doctor Dances* (2005) writer Steven Moffat "delivered my best work, bringing me closer to finally knowing exactly who the Doctor was than any other time during the shoot." That's what he describes here: how initial enthusiasm for the role gave way to anxiety about how to play it.

> "*Doctor Who* was the best thing that, professionally, ever happened to me."

In fact, there's lots that Eccleston keeps circumspect. He wryly tells us he won't share anything from his teenage diaries. He doesn't name his girlfriends and mentions his wife by name just once, with nothing at all about why they divorced. Yet their separation at the end of 2015 precipitated a breakdown, and this he *does* describe in detail, from spelling out his suicidal thoughts to listing the medicines he was prescribed. *Doctor Who* gets a mention here: Eccleston admits that, for all his relief at being admitted to a psychiatric ward, he selfishly felt that an ex-Doctor should get a private room. He then has to be told by his (real) doctor not to oblige other patients with autographs.

Eccleston's bravery in so honestly detailing his history of mental illness – anxiety, anorexia, dysmorphia, depression – made headlines last month. As he says, it's unusual for men to speak openly about such issues, even more so given his northern working-class roots. The book is also an exploration of that background. Eccleston movingly describes his relationship with his father Ronnie, and how his love for and fear of this man has shaped his whole life. He says they clashed because they were so alike in personality: intense, fiercely inquisitive, enraged by any sense of injustice and prone to volcanic eruptions of temper. Yet their lives were completely different because of the times they lived in, and by exploring that idea Eccleston makes his story much bigger, something profound. "Same person, different eras," he says. "Time travellers."

It's a hugely emotional story even before he gets to his father being diagnosed with dementia and then the long, slow decline. The result is an extremely powerful, moving read, full of passion and love.

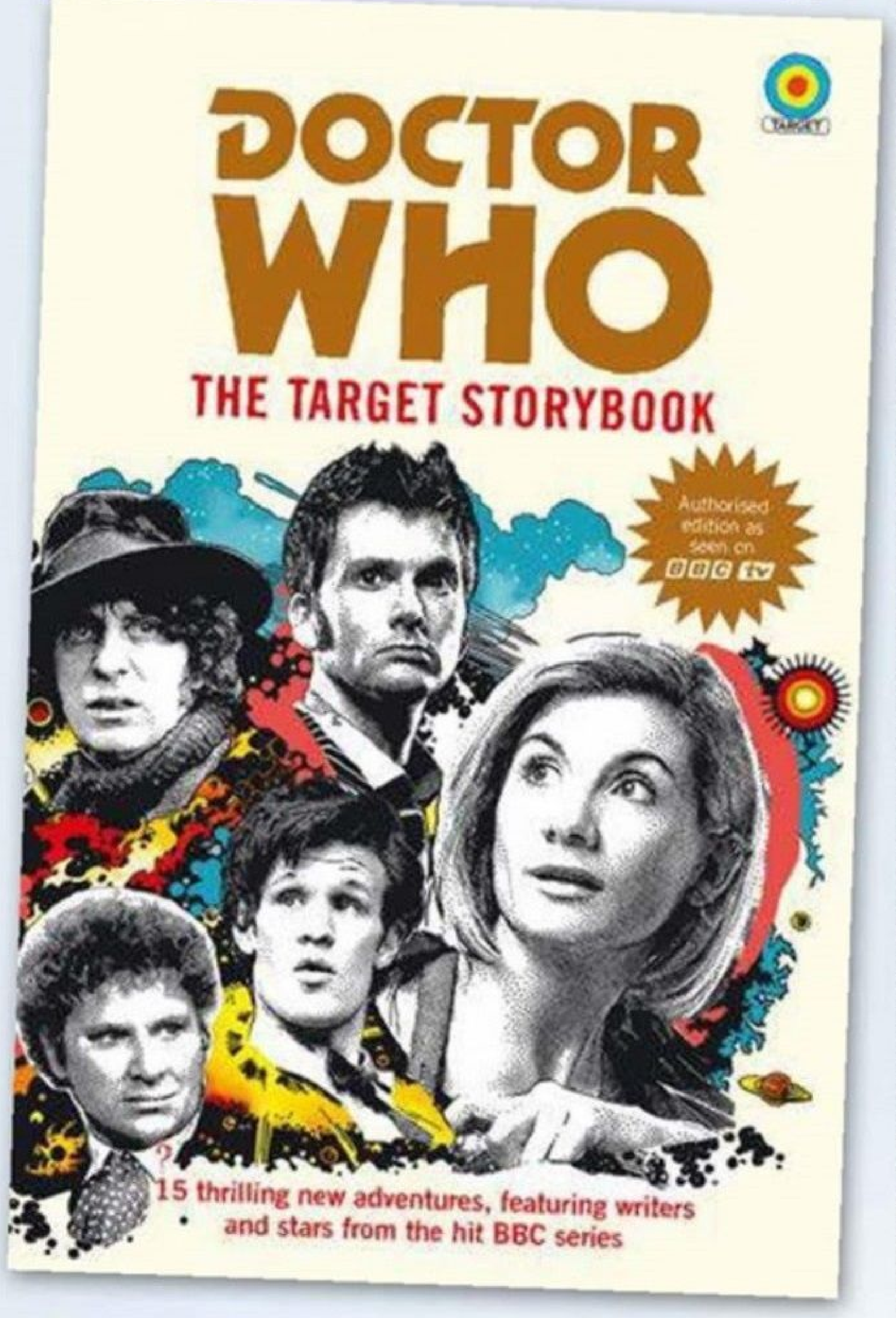
SIMON GUERRIER

Above: Rose (Billie Piper), the Doctor (Christopher Eccleston) and Captain Jack (John Barrowman) in *The Empty Child* (2005).

The Target Storybook

Short Story Collection

BBC Books RRP £16.99
Written by Colin Baker, Steve Cole, Jenny T Colgan, Susie Day, Terrance Dicks, Simon Guerrier, George Mann, Una McCormack, Vinay Patel, Jacqueline Rayner, Beverly Sanford, Matthew Sweet, Mike Tucker, Matthew Waterhouse and Joy Wilkinson

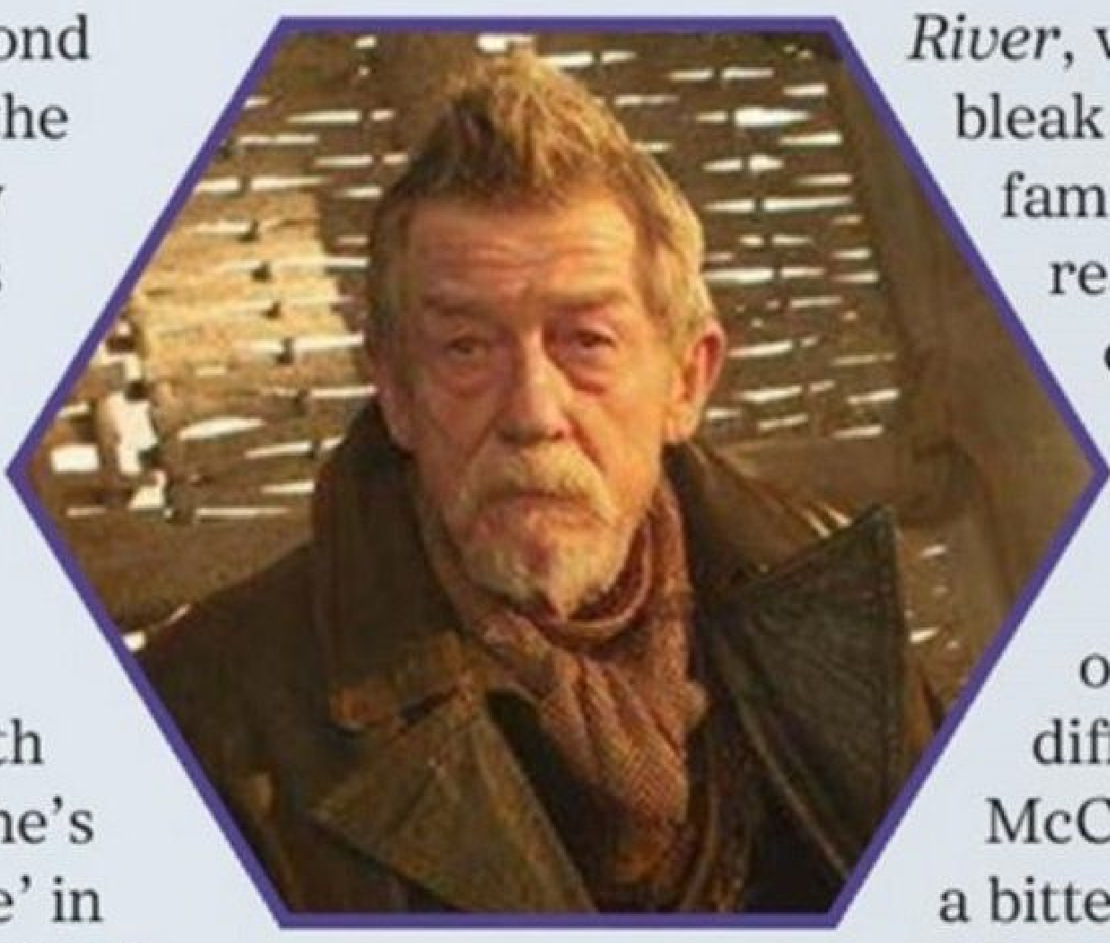

DOCTOR WHO
THE TARGET STORYBOOK
Authorised edition as seen on BBC tv
15 thrilling new adventures, featuring writers and stars from the hit BBC series

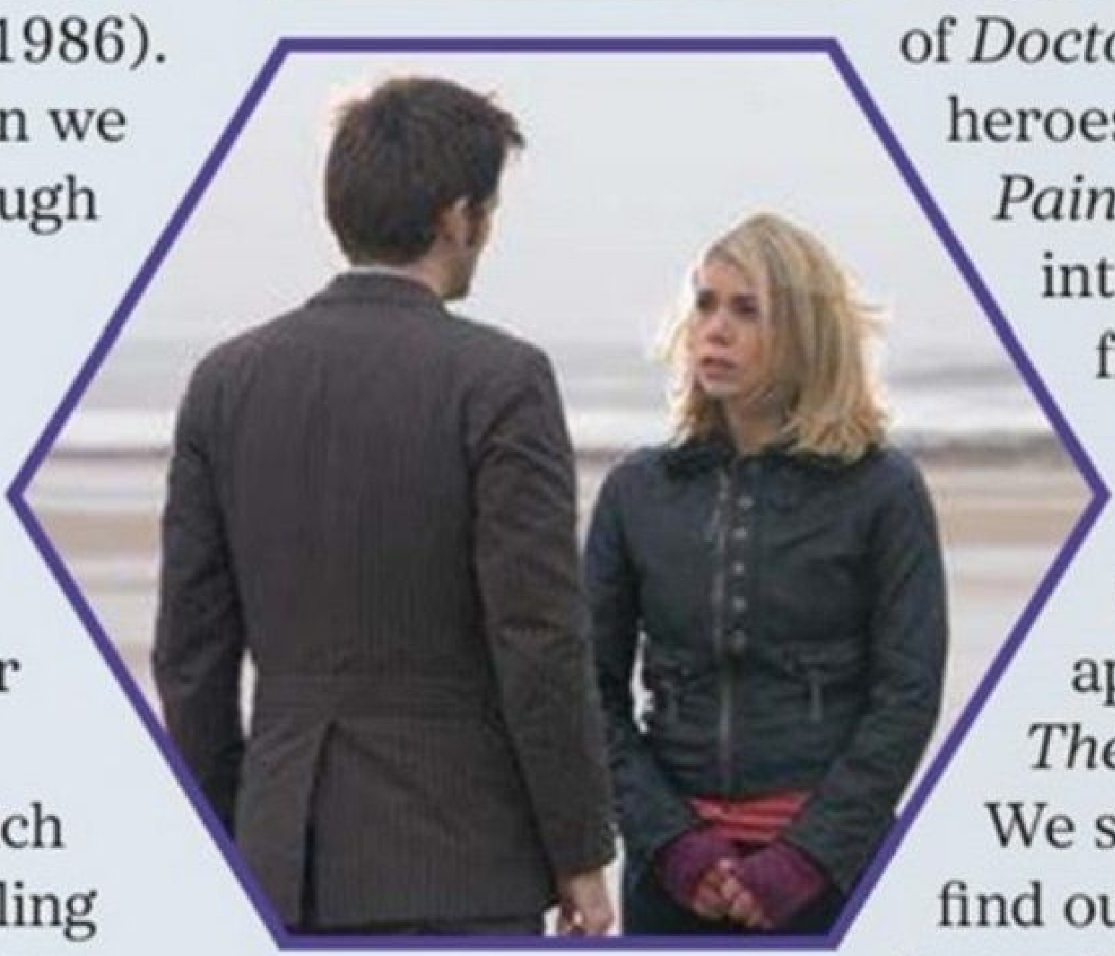
The Target Storybook is comprised of 15 stylistically diverse short stories. There are tales from much-loved *Doctor Who* actors, writers from the most recent series, mainstream fiction authors, and the late great Terrance Dicks, who in this collection makes his final contribution to the world he did so much to create.

The anthology begins with the current incarnation of the Doctor in *Gatecrashers* by Joy Wilkinson, the writer of 2018's *The Witchfinders*. Wilkinson captures the current TARDIS incumbent's endearingly enthusiastic nature in a tale that sees the Doctor in pursuit of a special offer for takeaway pizza before stumbling into a grey world where imagination is a currency.

A sense of melancholy permeates Colin Baker's *Interstitial Insecurity*. The delicate nature of memory, and the ways in which memory can be abused, pervade both this story and Terrance Dicks' *Save Yourself*. Dicks' tale is a fine reminder of just how great a writer he was; he perfectly captures the Second Doctor's inner voice, and the dialogue flows so smoothly in this sombre tale that it's difficult to believe these few short scenes don't exist on a dusty old film reel somewhere. Baker's story, meanwhile, takes us into the mind of the Sixth Doctor immediately after he's found out about Peri's 'fate' in *The Trial of a Time Lord* (1986). It's a side of his incarnation we never really got to see enough of, and Baker articulates the Doctor's shock and sadness beautifully.

The first-person narrative is an instrument Simon Guerrier uses to great effect in *Journey Out of Terror*, which plays with ideas of storytelling and the power of imagination. Elsewhere, we get a deeper insight into the origins of the War Doctor's involvement in the Time War in the clever *Decoy* by George Mann. Even though John Hurt's on-screen tenure was brief, Mann absolutely nails his Doctor's temperament in the face of an old enemy about to attack: "I've been meaning to pop round for tea and chat, actually."



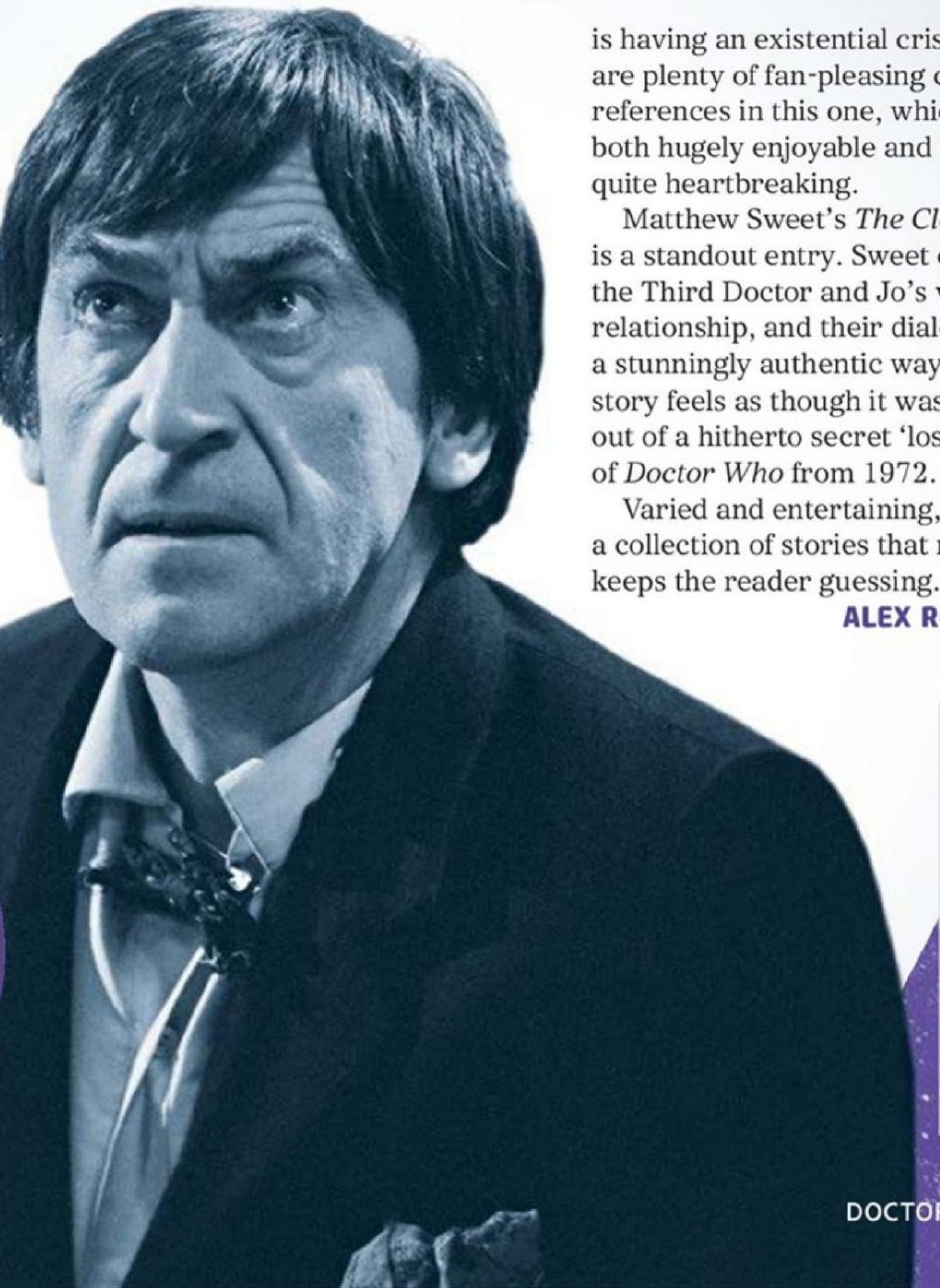


Matthew Waterhouse takes us to the American south in his story *The Dark River*, which deals with a very bleak subject but features some familiar and authentically realised bickering between companions. Vinay Patel's *Letters from the Front* is a thought-provoking account of the horrors of war from two very different perspectives. Una McCormack's *Grounded* is a bittersweet reminder of one of *Doctor Who*'s most unlikely heroes, while Beverly Sanford's *Pain Management* delves into the complicated and frequently hilarious mind of the Doctor's greatest foe.

A more thoughtful and measured Rose Tyler appears in Jenny T Colgan's *The Turning of the Tide*. We step inside her head to find out what happened next in an alternate universe with the Metacrisis Doctor. *Punting* by Susie Day is a claustrophobically tense tale, while an old foe returns in Mike Tucker's *The Slyther of Shoreditch*, which features a hold-your-breath car chase that absolutely leaps off the page.

There's a touch of *The Hitchhiker's Guide to the Galaxy* in Jaqueline Rayner's *Citation Needed*. At times it's as if Wikipedia has become self-aware and is having an existential crisis. There are plenty of fan-pleasing cameos and references in this one, which makes it both hugely enjoyable and occasionally quite heartbreaking.

> **Dicks' tale is a fine reminder of just how great a writer he was.**



Matthew Sweet's *The Clean Air Act* is a standout entry. Sweet captures the Third Doctor and Jo's world, their relationship, and their dialogue in a stunningly authentic way. The story feels as though it was plucked out of a hitherto secret 'lost' season of *Doctor Who* from 1972.

Varied and entertaining, this is a collection of stories that really keeps the reader guessing.

ALEX ROMEO

Top: The War Doctor (John Hurt) in *The Day of the Doctor* (2013).

Above: The Doctor (David Tennant) says goodbye to Rose (Billie Piper) in *Doomsday* (2006).

Far left: Author Terrance Dicks. Photo © Helen Solomon.

Left: Dicks' story features the Second Doctor (Patrick Troughton), seen here in *The Invasion* (1968).

Competitions

Your chance to bag the latest *Who* goodies!

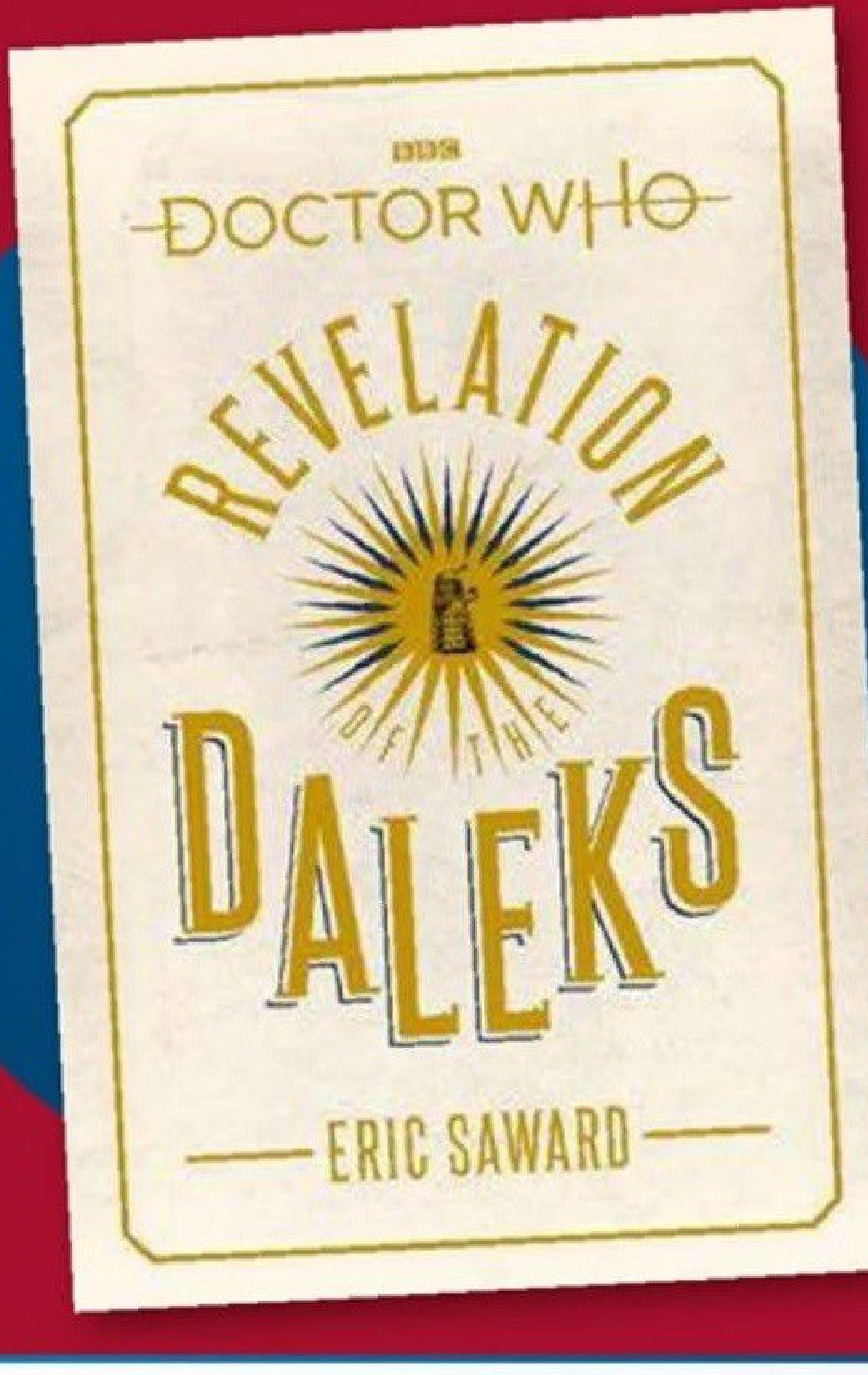
WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

REVELATION OF THE DALEKS BOOK

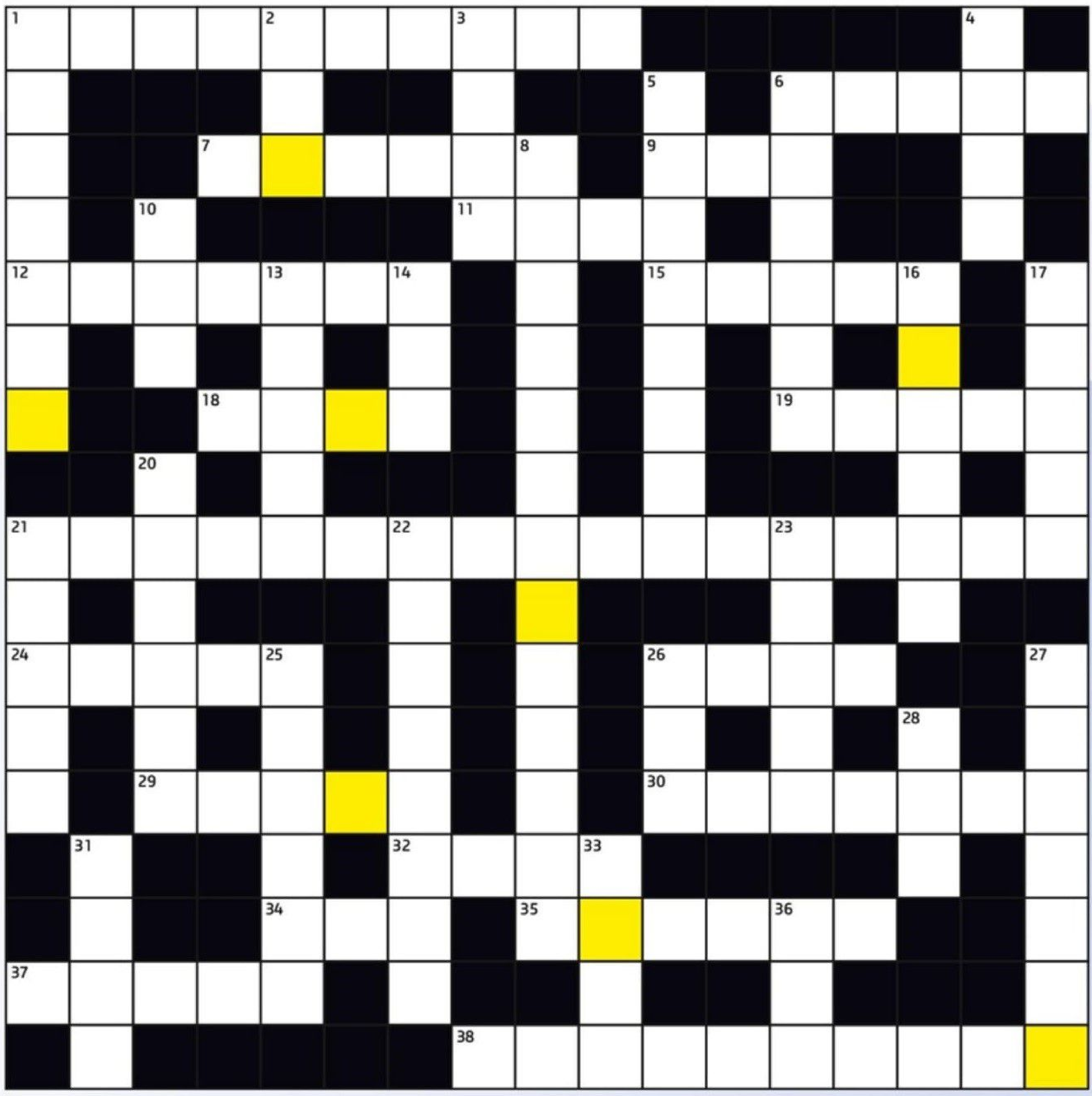
Revelation of the Daleks, a 1986 TV story featuring the Sixth Doctor and Peri, is finally available in book form courtesy of Eric Saward, the writer of the original script.

Revelation of the Daleks is out now in hardback, RRP £12.99, and DWM has FIVE copies to give away to lucky readers who can successfully rearrange the letters in the yellow squares of the crossword puzzle to form the name of an alien planet.



Do you know your Vural from your Vogel? Why not try this puzzle?

DWM CROSSWORD



ACROSS

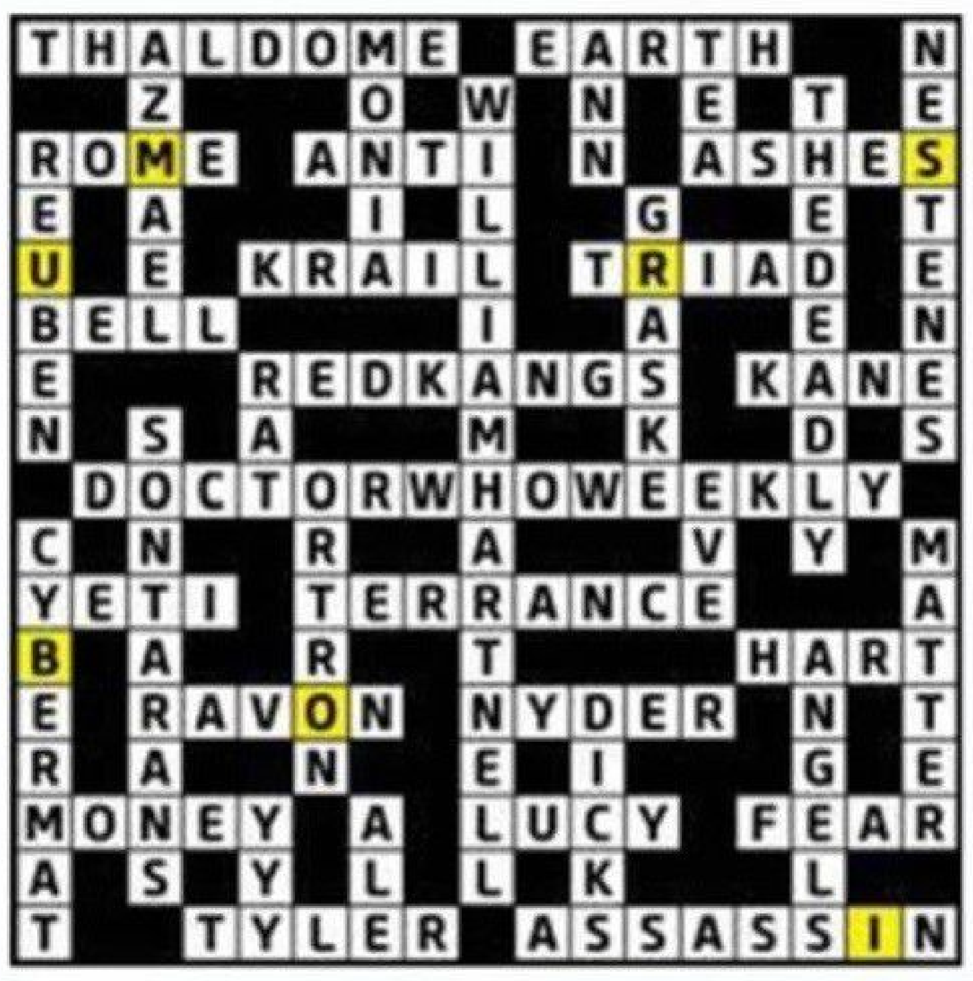
- **1** Proprietor of 21 Across (1,1,8)
- **6** The ____ Healer (5)
- **7** (and 11 Across) He played Kane (6,4)
- **9** Industry that Greg Sutton worked in (3)
- **11** See 7 Across
- **12** Jill ______ – one of the party on Exxilon (7)
- **15** Raider who accidentally boarded a Lazar ship (5)
- **18** *The Nightmare* ___ – story planned for the abandoned Season 23 (4)
- **19** They surrounded Akhaten (5)
- **21** Establishment where the Doctor met Mr Popplewick (3,7,7)
- **24** Wife of May Cassini (5)
- **26** Surname of actor who played Romana (4)
- **29** Stella ____ – planet that the investigator Hallet claimed he'd never been to (5)
- **30** (and 1 Down) He played 1 Across' alter ego (7,7)
- **32** ___ Clarke – played Mickey (4)
- **34** A black Dalek (3)
- **35** *The Dimension* _____ – *New Adventures* novel (6)
- **37** A victim of the God Complex (5)
- **38** Aliens encountered by the First Doctor (10)

DOWN

- **1** See 30 Across
- **2** *Earth* ___ – story planned for the abandoned Season 27 (3)
- **3** Wyatt ___ – law enforcement in Tombstone, Arizona (4)
- **4** Girlfriend of 21 Down (4)
- **5** (and 20 Down) Working title for *Fury from the Deep*: The — (6,2,6)
- **6** Julian _____ – played Scaroth (6)
- **8** Writer of *The Reign of Terror* (6,7)
- **10** *Abbrev* Group that used the K1 robot (1,1,1)
- **13** A Silurian (5)
- **14** One of the Savages (3)
- **16** Arch traitor and Thal spy – according to Davros (6)
- **17** She killed herself after deciding to join forces with the Doctor (5)
- **20** See 5 Down
- **21** Son of Selris (5)
- **22** Henry Avery's ship (3,5)
- **23** The Doctor read one in Grant's bedroom (5)
- **25** A guard in the City of the Elders (6)
- **26** Coal Hill School teacher that passed Clara a message from her Doctor (3)
- **27** Adrasta's planet (7)
- **28** Husband of Meg Seeley (3)
- **31** A Sontaran (4)
- **33** Alias of Richard I – The ___ (4)
- **36** Production code of *The Three Doctors* (1,1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: MORBIUS

VENGEANCE ON VAROS TALKING BOOK

BBC
DOCTOR WHO
VENGEANCE ON VAROS
PHILIP MARTIN
READ BY MARTIN JARVIS

The 1985 Sixth Doctor serial *Vengeance on Varos* has been released as a BBC Audio talking book. Philip Martin's novelisation is read by Martin Jarvis, who played the Governor in the TV version.

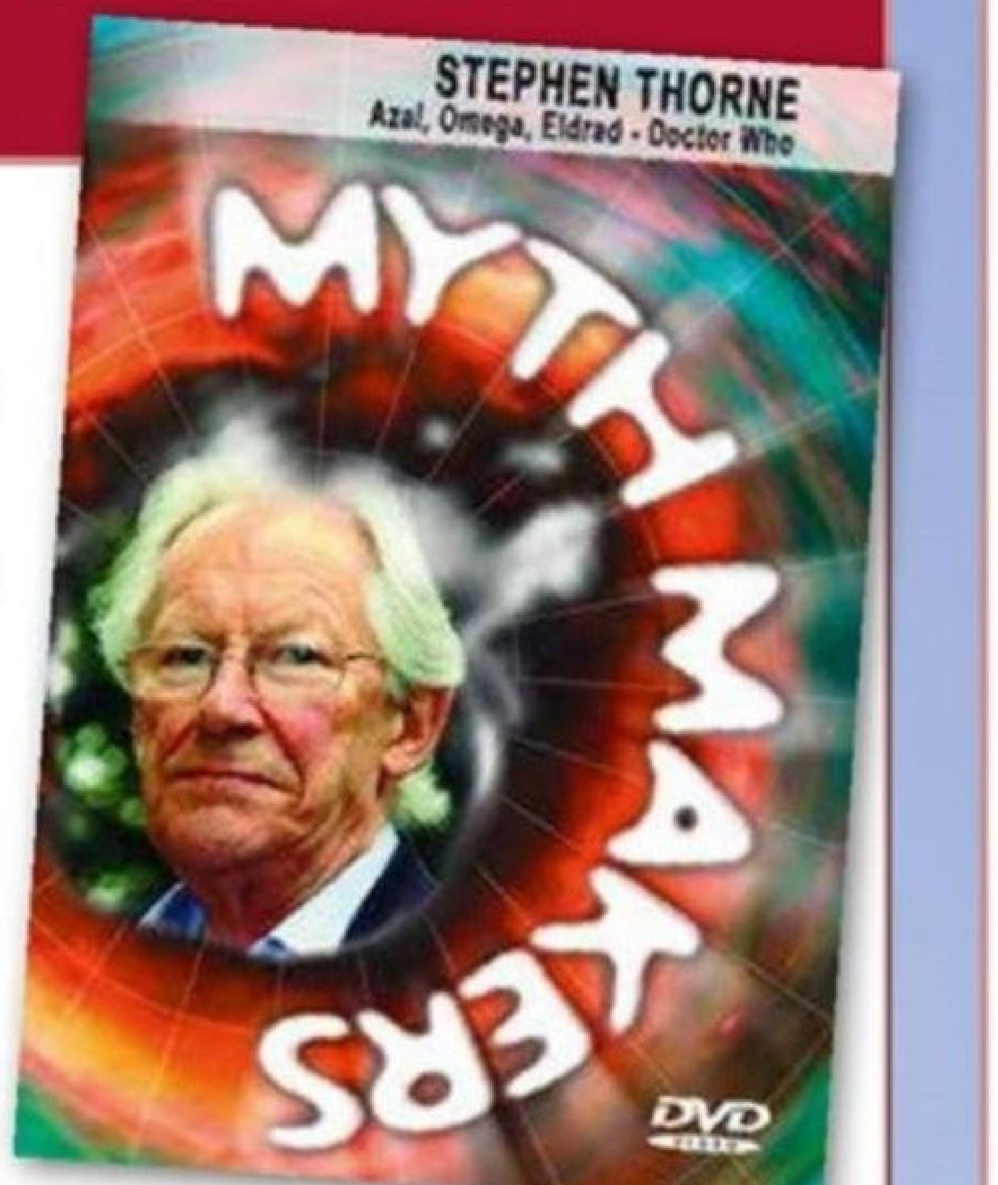
The TARDIS has stalled mid-flight and only on Varos can the Doctor find the Zeiton-7 ore he needs to continue his travels. Arriving on the planet, he saves the rebel Jondar from execution and incurs the wrath of Sil, a sadistic representative of the Galatron Mining Corporation.

As the Doctor is pursued through the corridors of the deadly Punishment Dome, he discovers that the people of Varos have some very disturbing ideas of entertainment...

Vengeance on Varos is available now from BBC Audio priced £20 on CD. We've got **FIVE** copies of the CD to give away – plus, for **ONE** lucky reader, a print of Alister Pearson's cover artwork autographed by Colin Baker, Nicola Bryant, Philip Martin and Nabil Shaban. For a chance to win, answer this question correctly:

Which actor played Sil in *Vengeance on Varos* and reprised the role in Parts Five to Eight of *The Trial of a Time Lord* (1986)?
A Nabil Shaban **B** Jimmy Vee **C** Warwick Davies

MYTH MAKERS: STEPHEN THORNE DVD



The latest interviewee in Reeltime's *Myth Makers* series is the late Stephen Thorne, who played Azal in *The Dæmons* (1971), Omega in *The Three Doctors* (1972-73), an Ogron in *Frontier in Space* (1973) and Eldrad in *The Hand of Fear* (1976).

Stephen returned to *Doctor Who* on audio for BBC Radio's *The Ghosts of N-Space* and for numerous Big Finish productions, where he reprised the roles of Eldrad and Omega.

In this *Myth Makers*, recorded in 2018 at the Whoovers' A Day with the Dæmons of Devil's End event, interviewer Robert Dick talks to Stephen about his acting career.

Myth Makers: Stephen Thorne is available now on DVD (priced £10), to download (£6) or to stream (£3). We've got **FIVE** copies of the DVD to give away. To be in with a chance of winning one, correctly answer the following question:

Omega is the name for the last letter of which alphabet?
A Latin **B** Greek **C** Gallifreyan

DAUGHTER OF THE GODS CD

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
STARRING PETER PURVES, FRAZER HINES AND WENDY PADBURY
DAUGHTER OF THE GODS
BY DAVID K BARNES
FEATURING AJJAZ AWAD AND NICHOLAS BRIGGS

Daughter of the Gods is a new First and Second Doctor adventure written by David K Barnes and released by Big Finish. The story features Peter Purves as both the First Doctor and Steven Taylor, Frazer Hines as both the Second Doctor and Jamie McCrimmon, and Wendy Padbury as Zoe Heriot.

When Zoe reattaches an old piece of equipment to the TARDIS console, she, Jamie and the Doctor are lucky to avoid a collision. But the place they find themselves in may be even more dangerous, because there they encounter another Doctor, a space pilot named Steven and a young woman called Katarina who really shouldn't be there...

Daughter of the Gods is available now from *bigfinish.com* priced £10.99 on CD or £14.99 to download. Thanks to Big Finish we've got **FIVE** copies of the CD to give away. To have a go at winning one, answer this question correctly:

Katarina, played on screen by Adrienne Hill, first featured in which television *Doctor Who* story?
A *Mission to the Unknown* **B** *The Myth Makers*
C *The Sun Makers*

MAX WARP VINYL

Big Finish's 2008 audio adventure *Max Warp*, written by Jonathan Morris and starring Paul McGann as the Eighth Doctor and Sheridan Smith as Lucie Miller, is now available as a limited-edition vinyl record exclusive to Asda stores in the UK, RRP £15.

When a test flight of the new Kith Sunstorm ends in disaster, the Sirius Exhibition Station is plunged into a web of murder and intrigue. Someone – or something – is trying to reignite a war between the Varlon Empire and the Kith Oligarchy. As the fate of the galaxy hangs in the balance, only two investigators – the Doctor and Lucie – can hope to uncover the truth.

Pressed on coloured splatter-effect vinyl, *Max Warp* features brand-new artwork and production notes. We've got **TWO** copies to give away. If you'd like a chance of winning one, correctly answer the following question:

BBC
DOCTOR WHO
ASDA
MaxWarp
BY JONATHAN MORRIS

The cast of *Max Warp* also includes Duncan James, who is a member of which boy band?
A Yellow **B** Green **C** Blue

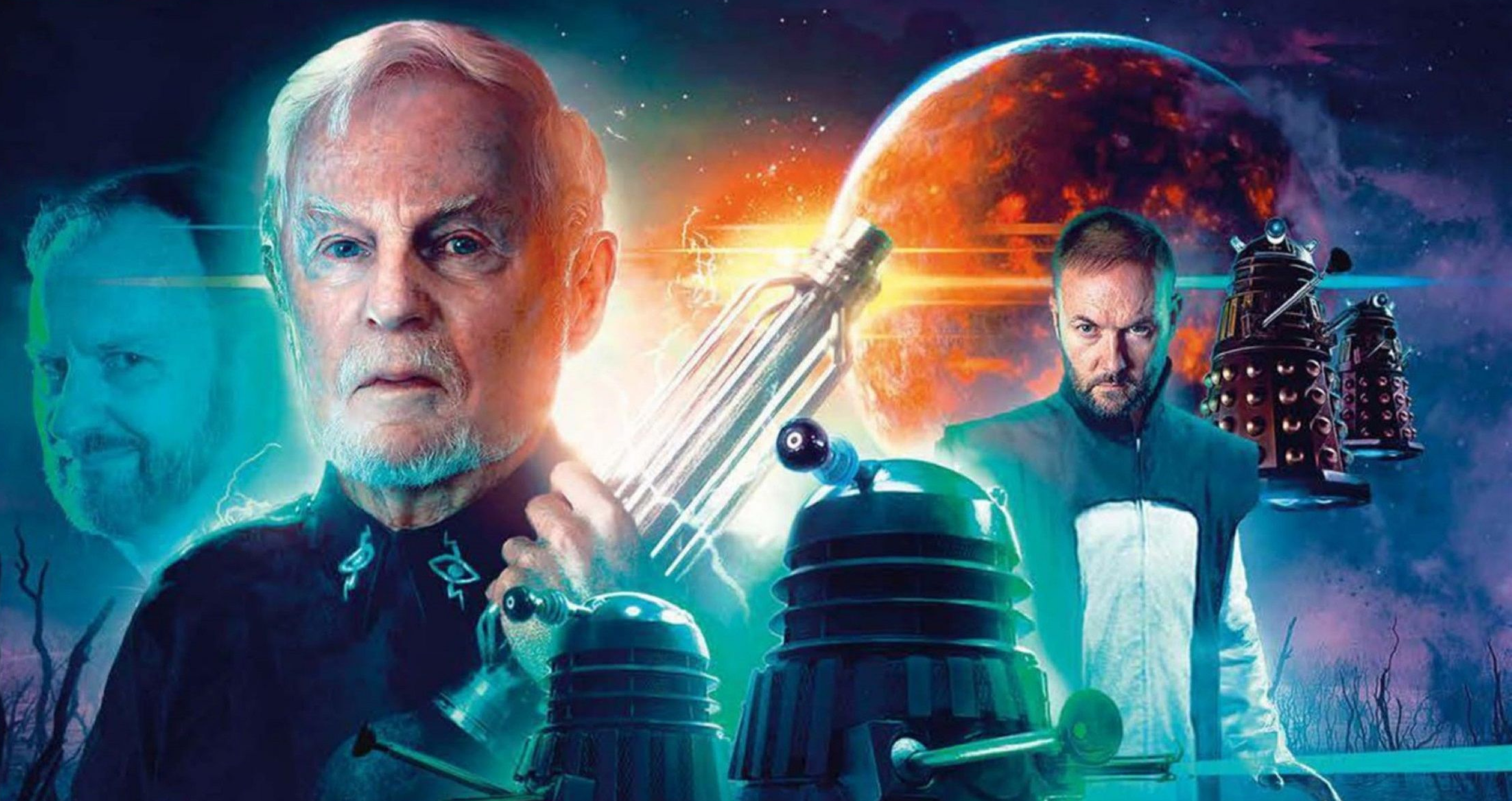
TERMS AND CONDITIONS The competitions open on Thursday 14 November 2019 and close at 23.59 on Wednesday 11 December 2019. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



The War Master: Anti-Genesis

BIG FINISH
RRP £22.99 (CD), £19.99 (download)
RELEASED December

Written by **Alan Barnes, Nicholas Briggs**

STARRING
The War Master **Derek Jacobi**
The Other Master **Mark Gatiss**
Narvin **Seán Carlsen**
The Daleks **Nicholas Briggs**
Kaled Corporal **Zaraah Abrahams**
Livia **Pippa Bennett-Warner**
Arfor **Vikash Bhai**
Yaren **Daniel Brocklebank**
Novar **Richard Clifford**
Soogasor **Ben Crystal**
Kaled Guard **Christopher Harper**
Uglen **Will Kirk**
Insloy **Jordan Renzo**
Crazlus **Gavin Swift**
Lamarius **Franchi Webb**

Fresh from its victory in **Doctor Who Magazine**'s latest World Cup tournament, the 1975 serial *Genesis of the Daleks* is about to be revisited by Big Finish, but not as we know it. *Anti-Genesis* is a story of time being rewritten, in which the villainous Master distorts established Dalek history in a terrifying new direction.

Which, given the popularity of the original story, could have been a risk for writers Nicholas Briggs and Alan Barnes. "I didn't have enough time to stop and think about it being risky," says Nick, who's behind the first and last of the four new episodes. "Ridiculously, because *Genesis of the Daleks* has been in my mind since I was about 14 years old, I feel an unreasonable amount of ownership for it. That's what we *Doctor Who* fans do. We are in love with these stories, and we kind of think we own them because we know them inside out. It's not fair or reasonable, but it's what happens.

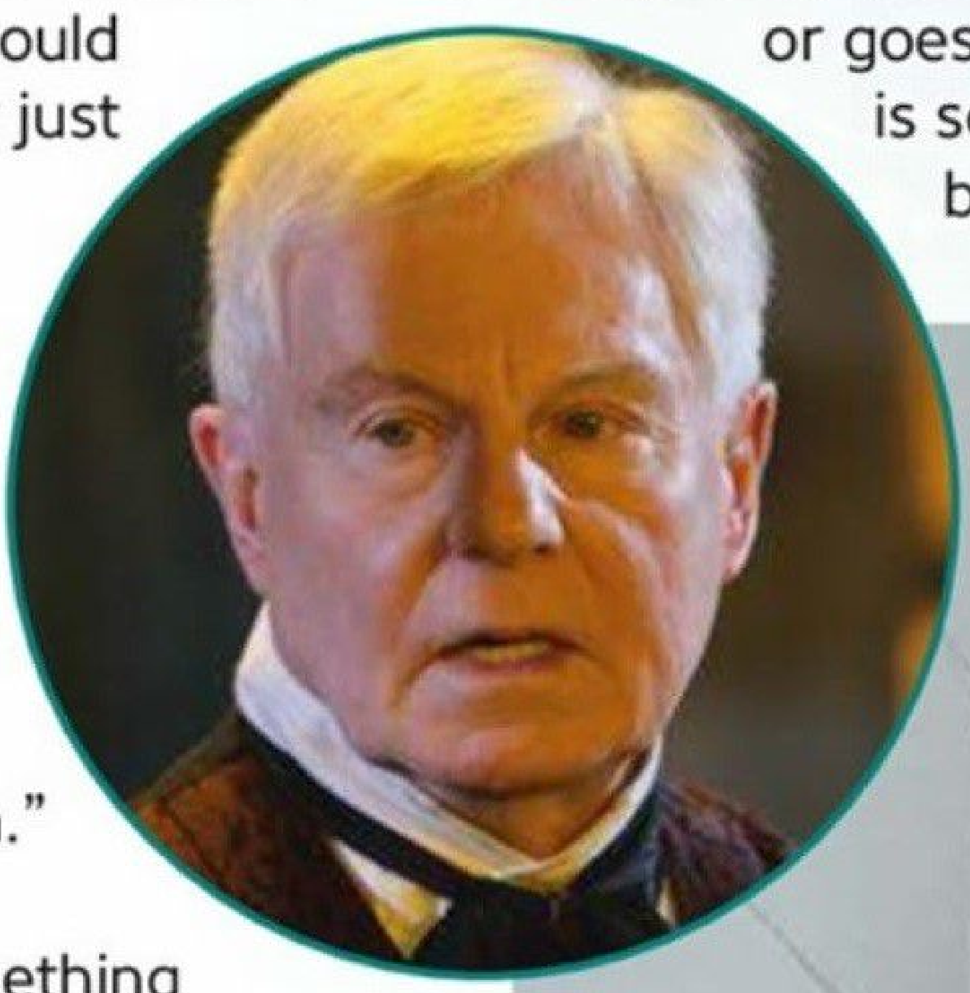
"So I had no compunction about diving back into it, echoing established scenes but putting a new spin on them. In a way, my fun in tinkering with a classic was transferred directly into the War Master's fun in doing the same thing. He's having fun, sneaking in and putting his fingerprints all over something sacred."

In the original six-parter, the Time Lords sent the Fourth Doctor back in time with a mission: alter history by disrupting the creation of the Daleks. Ultimately the Doctor was unable to go through with it, but the events of that story are often interpreted as the opening strike in the Time War that would later rage between the two races, during which *The War Master* is set.

"I'm always fascinated by the notion of the nitty-gritty at the margins of war," says Nick. "Even when a savage war is being waged, there are tacitly agreed limitations or other things going on. For example, I recently learned that the US still traded with Germany during World War II. So I postulated the theory that the Time Lords and the Daleks unofficially agreed that attempting to rewrite each other's creation was a no-go area, since that's kind of what caused the war in the first place.

"So the Time Lords made that a forbidden strategy," he explains, "with, however, the means to implement it sitting behind an impenetrable firewall in the Matrix on Gallifrey. The fun thing about the Master is that she or he, like the Doctor, is frighteningly clever. And it wouldn't be long before our War Master would think, 'Well, there's a strategy just sitting there for me to steal.' So the story begins with the Master implementing a fiendishly complex long game to get what he wants and get through that firewall. But he doesn't want to destroy the Daleks, he wants to be in charge of them."

> **"It's a sacred text, so there is the possibility to be quite heretical with it."** ALAN BARNES



"We wanted to do something a bit outrageous," says Alan Barnes, writer of the middle episodes. "Because it *is* quite naughty, messing with *Genesis of the Daleks*. It's a sacred text, so there is the possibility to be quite heretical with it.

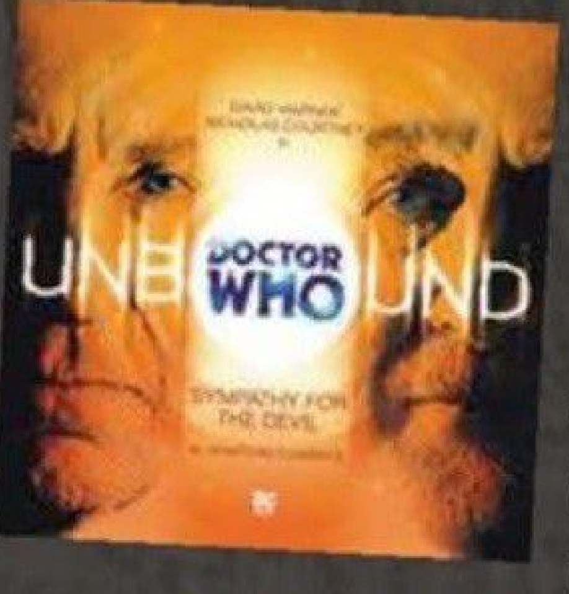
"That, to me, is what the Time War is all about," he emphasises. "It's all disruption. You can unwrite things and rewrite things, and throw things in that oughtn't to be there. I do think a Time War story needs to be a story that could *only* be told within the context of the Time War. It can't just be a war story; it isn't just a question of having missiles called 'time missiles', or whatever. You have to look at the consequences of 'What does it mean when a time missile strikes? What does it do to the reality of the events that are unfolding around you?' So I was quite interested in having a story where the ground is shifting beneath your feet all the time, and that's very much what Story Three is. The ground is shifting beneath the characters' feet, and they're racing to catch up as time is readjusting itself around them."

Alan also relished the opportunity to return to Skaro, the planet of the Daleks, as it was portrayed in *Genesis*. "I've said before that I do think *Genesis* should and could have been a 12-parter," he says. "There's so much stuff that's contracted, or goes unseen, and that world is so full and exciting. We barely see anything inside the Thal dome, and there's so much more going on in the world of the Mutos. I really could write a whole spin-off series set in that world, without ever once doing Davros, because I think that world is massive.

"I'm just very happy to wallow in the mud of that world," he sums up. "And there is *lots* of mud!"

THE OTHER MASTER

In addition to the Time War-era Master, played as always by Sir Derek Jacobi, *Anti-Genesis* features his parallel-universe counterpart played by Mark Gatiss. This version of the character was created for the 2003 audio *Sympathy for the Devil*, part of the *Doctor Who Unbound* series.



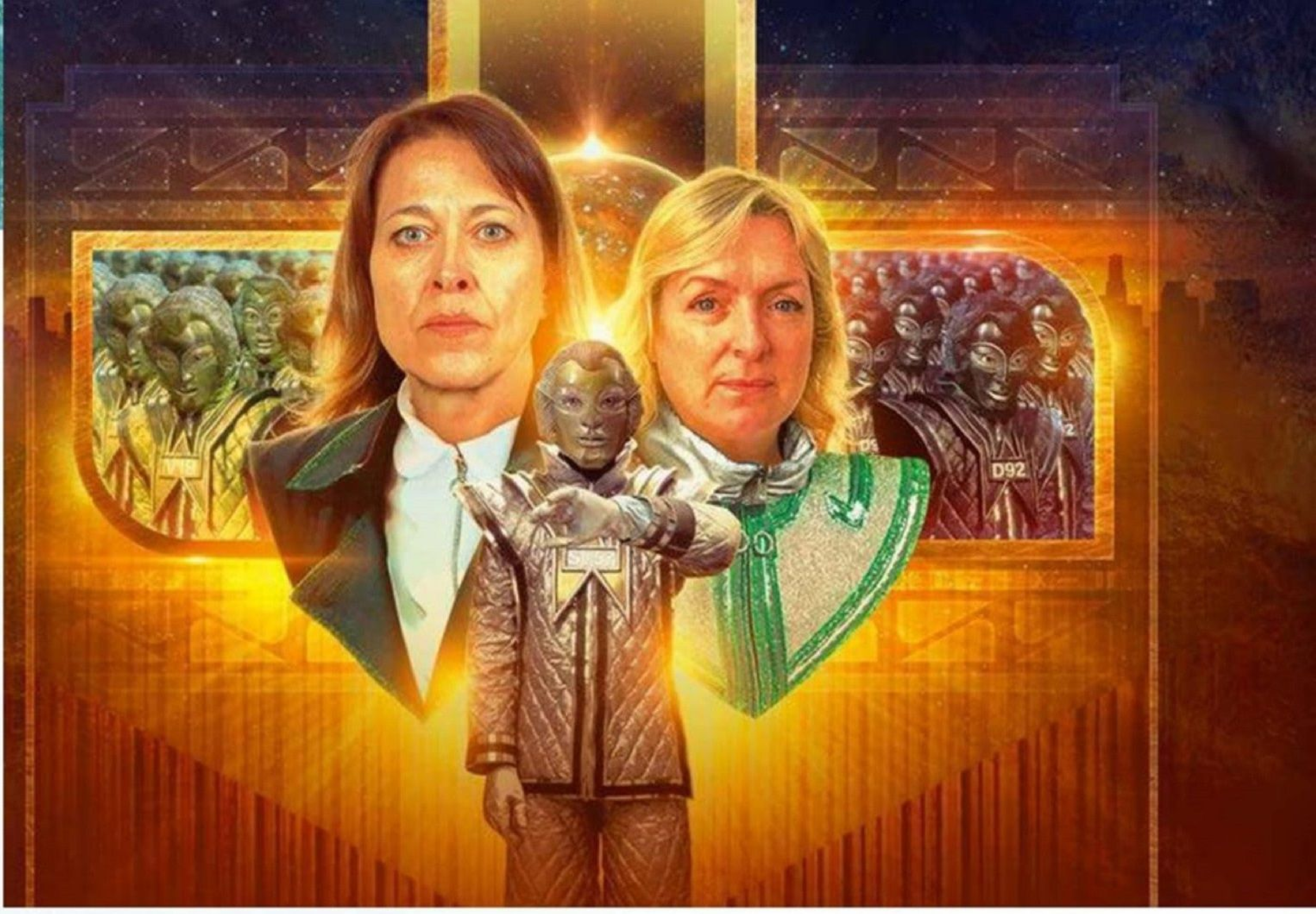
"I felt very at home with the *Unbound* Master because I'd had a lot of input into his creation," says Nick, who script-edited *Sympathy*. "But in *Anti-Genesis*, he has a different function. It's the Daleks trying to put everything right in this story, and the *Unbound* Master has an unexpected role in this process.

"So writing him was very much about writing a character who was finding himself in a situation not of his own making. For him, it's very much a drama of desperate compromises and being forced into alliances that normally he wouldn't entertain. But the Master is the ultimate pragmatist in all his or her incarnations. In many ways, that's the nature of everything we despise – the ability not to have any principles, to constantly adapt and do whatever is necessary to attain one's own personal goals. But here, the *Unbound* Master is in the unenviable position of having to teach a different version of himself a lesson..."

Above right: Mark Gatiss returns as the parallel-universe Master.

Above inset: Derek Jacobi as the Master in *Utopia* (2007).

Right: The cast of *Anti-Genesis* includes Seán Carlsen, Derek Jacobi, Richard Clifford, Zaraah Abrahams, Daniel Brocklebank, Nicholas Briggs, Franchi Webb and Vikash Bhai.



The Robots:
Volume One

Few *Doctor Who* worlds have yielded as many return visits as Kaldor, the society of future humans and their mechanical servants established in *The Robots of Death* (1977).

"At least some of it is pure aesthetics," says John Dorney, script editor of the new spin-off series *The Robots*. "It's got a very strong visual identity, which makes it feel like quite a complete world before you even get into the story.

"But the thing that's very noticeable about Chris Boucher's script is the deft world-building. There are throwaway lines of dialogue here, there and everywhere which hint at a world and a history that goes beyond the walls of the sandminer. There are hints of politics, of tensions between different groups, and all of it serves to build up the world. I really like that as a dramatic principle: throwing in little asides that just make it feel more complete."

In the decades since the original serial aired, Kaldor has been revisited in prose (by Boucher himself), in comics and on audio, where the Eighth Doctor is currently travelling with a Kaldor-born companion: Liv Chenka. During 2018's *Escape from Kaldor*, Liv spent an unseen year back home before returning to the TARDIS, and *The Robots* fills in the gap.

"I was very keen on the fact that it's a contained year," says John. "That suggests to me that it's worth looking at consequences – seeing where things start, where things go, how things develop. That's certainly one of the notes I've given when I've been working with the writers on later episodes: 'There has to be a degree to which things snowball, and we pick up things from earlier episodes.'"

> **"There are hints of politics, of tensions between different groups, and all of it serves to build up the world."**

When John came on board, the series was already planned to span 12 episodes. "That instantly suggested the stories should roughly be about a month apart," he says. "I don't think it's ever explicitly stated, but the time always moves on by that amount. I love the 1976 TV series *I, Claudius*, which was something of a base note for this, where the story's set over masses of years in about 13 episodes. Between every episode, time shifts on to a significant degree, and you have to pick everything up from the gaps. Obviously this is a tighter timeframe, but it felt like it was an opportunity to tell a story that was almost novelistic, and see where we could go with that."

John describes the series as "slightly more *Black Mirror*-esque" than previous Kaldor stories. "We're obviously dealing a lot with human/robot relations, exploring our own relationship with machines and artificial intelligence, which has always been a footnote of any Kaldor stories that we've done," he says. "But we're using it to ask the questions that we're asking now – or beginning to ask – about things like driverless cars, and the morals inherent in a lot of these technological advances."

Future episodes will see Pamela Salem, David Collings and Gregory de Polnay reprise their roles from *The Robots of Death*, but Volume One – which contains the first three episodes – focuses on Liv and her sister Tula.

"It's interesting, because Liv is simultaneously quite in control and out of her depth," says John. "She's used to doing things a bit more dangerous than this with the Doctor. But she has to rely on Tula, who is more familiar the way the world is running, and probably has a bit more status on the world than she does. It's very different relationship than the one Liv has with the Doctor or fellow companion Helen, but it brings out the best of her."

Top: Ryan Aplin's cover art for *The Robots: Volume One*.

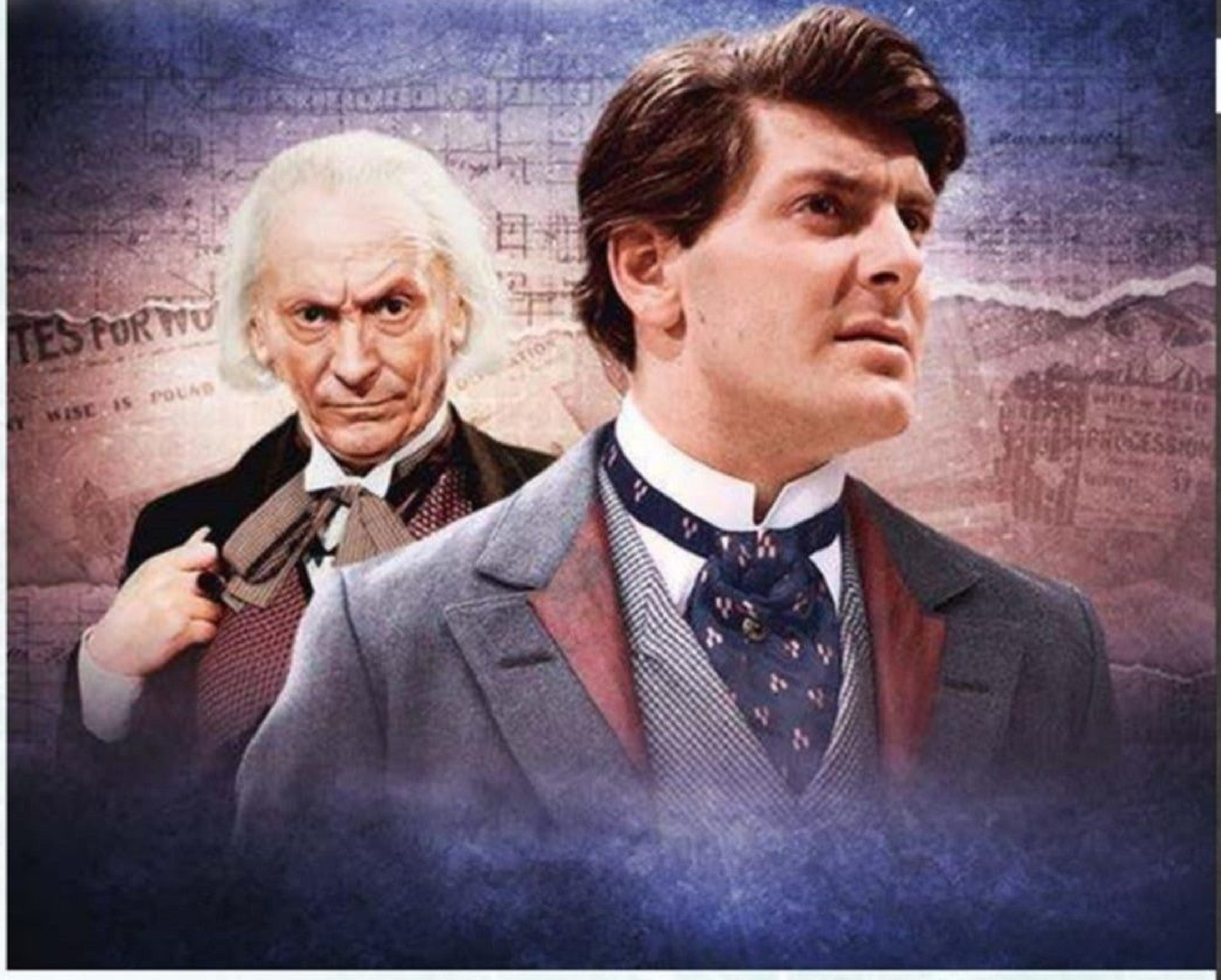
Above: Nicola Walker and Claire Rushbrook lead the cast.

BIG FINISH
RRP £19.99 (CD), £16.99 (download) **RELEASED** December

Written by **Roland Moore, Robert Whitelock, John Dorney**

STARRING
Liv Chenka **Nicola Walker**
Tula Chenka/SV57/SV39 **Claire Rushbrook**
Arak Varren **Eric Carte**
Skellen/V48/SV66 **Robert Whitelock**
Til Rork **Jaye Griffiths**
Kelov **Daniel Goode**
Vissey Venice **Van Someren**
SV90/V88/V19 **Jon Culshaw**
Volar Crick **Anthony Howell**
Jasdar Crick/Robot Jasdar/Past Jasdar **Annabelle Dowler**
V98/V7 **Tracy Wiles**

Peace in Our Time



Una McCormack returns to the *Short Trips* range with *Peace in Our Time*, which sends the First Doctor and Steven to the streets of Victorian London.

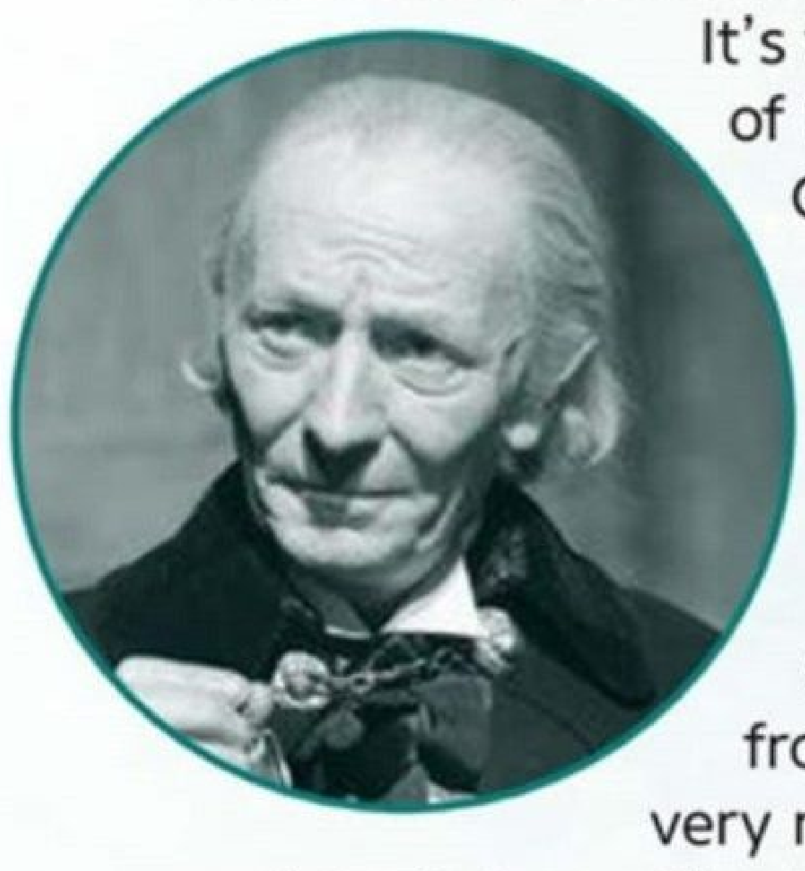
"It was a mix of ideas," she says. "I think they were looking for something a little bit historical, but not too far in the past. If in doubt, what I do is turn to my partner Matthew, and he suggested looking at *The Bruce-Partington Plans*, which is a Sherlock Holmes story about stolen plans for a submarine. I thought, 'Yeah, I can do something with this.' The Doctor even says, 'The game's afoot!'

"We also had an idea of getting the suffragettes involved in some way – although that got a little bit lost – so we had a time period that we wanted to set it in. It's also a little bit John Buchan – that idea of German spies just before the First World War. And there's a little bit of *Upstairs, Downstairs* in there as well. So it was one of those things where you're given a rough idea, you cobble together bits of stuff, and a story comes out the other end!"

BIG FINISH
RRP £2.99 (download)
RELEASED December

Written by **Una McCormack**

Featuring **the First Doctor** and **Steven Taylor**
Performed by **Peter Purves**



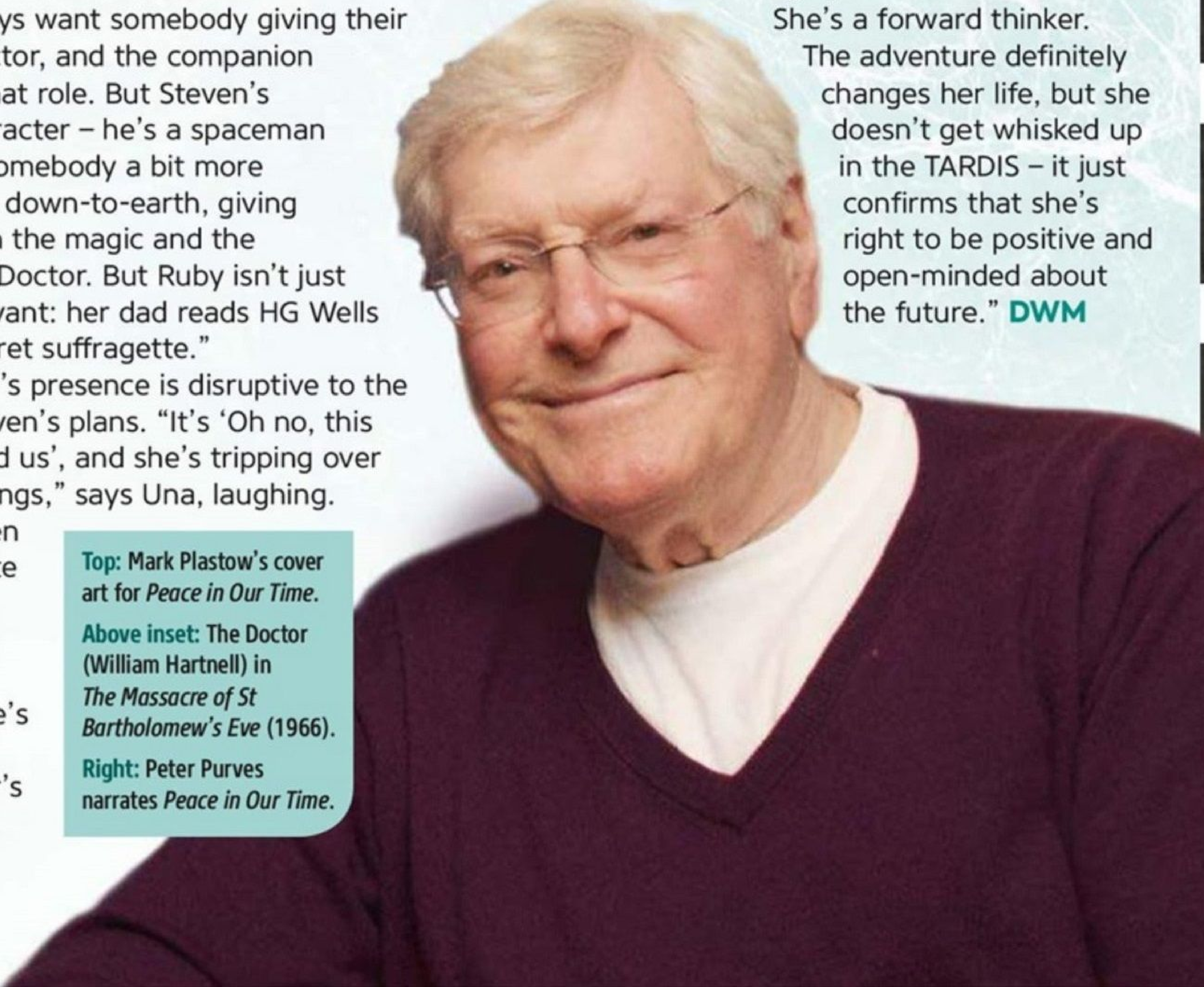
It's told from the point of view of Ruby Watkins, maid to the Gledhill family. "It partly comes from my rule of never writing from the perspective of the Doctor, because the Doctor's just impossible to write for," says Una. "This is borrowed from Holmes, actually. They very rarely go into Holmes' point of view – it's always Watson's view of this magical, larger-than-life character.

"So you always want somebody giving their view of the Doctor, and the companion usually fulfils that role. But Steven's a futuristic character – he's a spaceman – so I wanted somebody a bit more grounded, a bit down-to-earth, giving their opinion on the magic and the mystery of the Doctor. But Ruby isn't just a put-upon servant: her dad reads HG Wells and she's a secret suffragette."

Initially, Ruby's presence is disruptive to the Doctor and Steven's plans. "It's 'Oh no, this girl has followed us', and she's tripping over buckets and things," says Una, laughing. "I wanted Steven to be really quite sweet with her, kind of fulfilling some of the Doctor role. She's in the way, and the First Doctor's very brusque, so Steven would have the mediating role. But then they realise she's got something about her – she's got good sense, she's not panicking, she's not screaming – so they adopt her for the purposes of this story."

Thanks in part to her familiarity with Wells, Ruby's mind is open to the possibilities of the universe, and she takes her adventure with the Doctor in her stride. "It's one of my favourite stories – I use that a great deal," says Una. "I like the idea that you've got somebody sitting in a mud patch looking up at the sky, going, 'It would be rubbish if this were all that there was. It's a big universe. If only we could make contact...' I think of them as being like Binro the Heretic from *The Ribos Operation* [1978]. Everybody else is like, 'Don't be so ridiculous, there's no such thing as aliens.' And then the Doctor arrives – 'It's true! It was all true!' So she's one of that kind.

"And also, she's a utopian," Una adds. "She doesn't just read Wells, she's a suffragette, so she's looking forward to a future where there will be – gasp! – votes for women. She's a forward thinker. The adventure definitely changes her life, but she doesn't get whisked up in the TARDIS – it just confirms that she's right to be positive and open-minded about the future." **DWM**



Top: Mark Plastow's cover art for *Peace in Our Time*.

Above inset: The Doctor (William Hartnell) in *The Massacre of St Bartholomew's Eve* (1966).

Right: Peter Purves narrates *Peace in Our Time*.

Upcoming Releases

AUDIOS

DECEMBER RELEASES

▶ *Blood on Santa's Claw* [multi-Doctor] by Nev Fountain
Big Finish £14.99 (CD), £12.99 (download)

▶ *The War Master: Anti-Genesis* by Alan Barnes, Nicholas Briggs
Big Finish £19.99 (CD), £22.99 (download)

▶ *Torchwood: Expectant* by Xanna Eve Chown
Big Finish £9.99 (CD), £7.99 (download)

▶ *The Robots: Volume One* [Liv Chenka] by Roland Moore, John Dorney, Robert Whitelock
Big Finish £19.99 (CD), £16.99 (download)

▶ *Peace in Our Time* [First Doctor] by Una McCormack
Big Finish £2.99 (download)

▶ *The Best-Laid Plans* [Twelfth Doctor] by Ben Tedds
Big Finish £2.99 (download)

Thursday 5 December

▶ *Dalek Attack: Blockade & Other Stories from Terry Nation's Dalek Annuals*
BBC Audio £13.25 (CD), £6 (download)

▶ *Dragonfire* [Seventh Doctor, talking book] by Ian Briggs
BBC Audio £20 (CD), £7 (download)

BOOK

Thursday 5 December

▶ *Star Tales* by Trevor Baxendale, Steve Cole, Jenny T Colgan, Jo Cotterill, Paul Magrs, Mike Tucker
BBC Books £12.99

BLU-RAY

Monday 23 December

▶ *Doctor Who: The Collection – Season 26*
BBC Studios £39.99

GRAPHIC NOVEL

Thursday 12 December

▶ *Ground Zero* by Alan Barnes, Martin Geraghty, Scott Gray, Gareth Roberts, Gary Russell, Adrian Salmon
Panini £15.99

MAGAZINES

Thursday 12 December

▶ **DWM** 546 Panini £6.99

Thursday 2 January

▶ *2020 Yearbook* Panini £6.99

Happy Times and Places

Have fun with the amazing MR BELLAMY
Amazing Liquorice
DOCTOR WHO WEEKLY
12p
Comic Strips! Features! Pin-ups!
FANTASTIC FIRST ISSUE
THE DALEKS ARE BACK!
FREE TRANSFERS!
FREE TRANSFERS!
PLUS TWO FULL COLOUR DR WHO PANORAMAS INSIDE!

Last issue, we tested your knowledge of **Doctor Who Magazine**'s 40-year history. Here are the answers to all those fiendish questions...

Compiled by **JONATHAN MORRIS**

BLAM!
BLAM!
BLAM!

THE LAND OF HAPPY ENDINGS

1) These were the first words spoken by the Thirteenth Doctor in *The Warmonger* (**DWM** 531).

2) Sound effects from *Onomatopeia* (**DWM** 413).

3) The 'Rupert the Bear' section of *Once Upon a Time Lord* (**DWM** 98).

Once Upon a Time Lord...
HE WHO HESITATES IS LUNCH

4) The Fifth Doctor at the end of *The Tides of Time* (**DWM** 67).

5) The newly regenerated Doctor (or is it?) at the end of *The Final Chapter* (**DWM** 265).

6) The priorities of the mind-battlers in *Doctor Who and the Time Witch* (**DWW** 38).

7) The Tenth Doctor in *The Lodger* (**DWM** 368).

8) The Axon-ised children in *The Golden Ones* (**DWM** 425).

9) The cliffhanger reveal from the third part of *Hunters of the Burning Stone* (**DWM** 458).

10) Ace's dying words in *Ground Zero* (**DWM** 242).

11) *The Star Beast* (**DWW** 26).

12) *The Time of My Life* (**DWM** 399).

13) *The World Shapers* (**DWM** 128).

14) *Witch Hunt* (**DWM** 497).

15) *Fellow Travellers* (**DWM** 165).

16) *Beautiful Freak* (**DWM** 304).

17) *The Cruel Sea* (**DWM** 360).

18) *The Moderator* (**DWM** 87).

19) *Herald of Madness* (**DWM** 535).

20) *The Flood* (**DWM** 346).

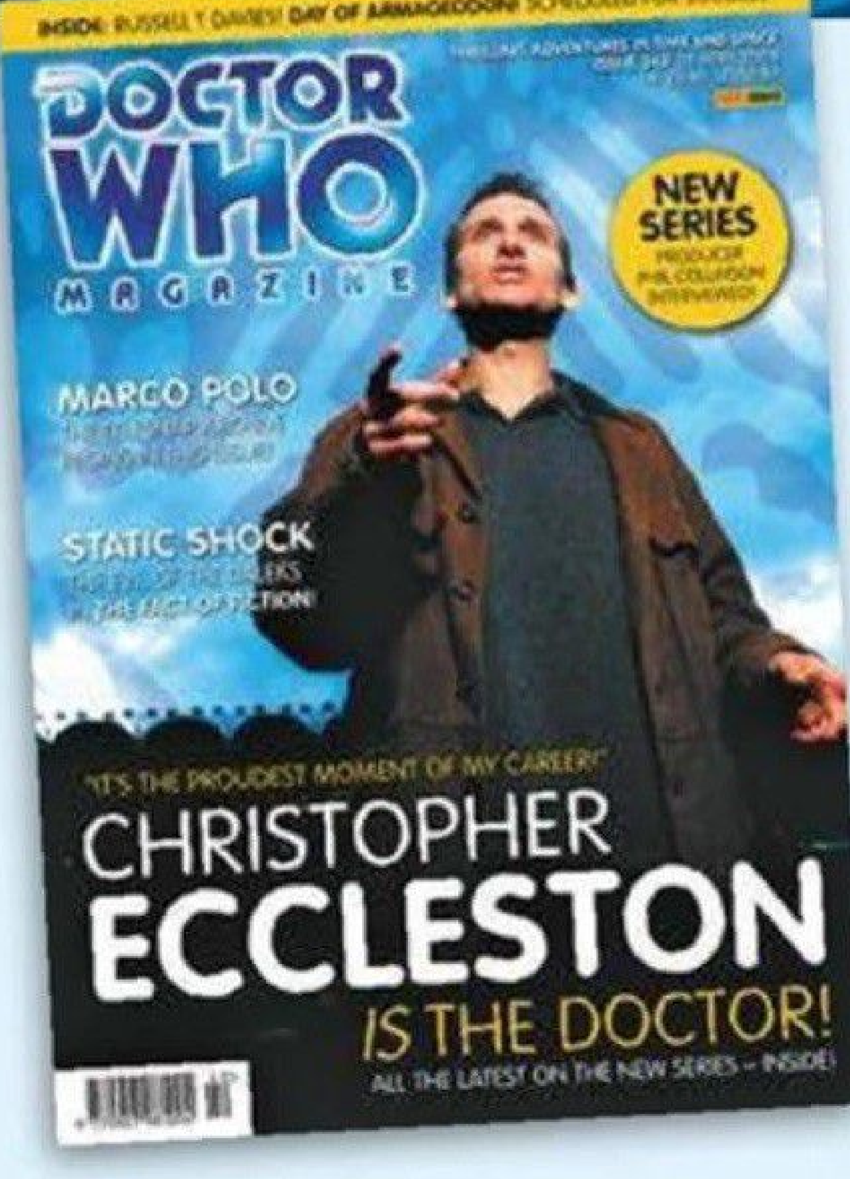
THE WEAKEST LINX?

21) All the words were placed with 'Bad Wolf'.

22) The Fourth Doctor found the Glarosus "delightful".

23) Elisabeth Sladen (**DWW** 7).

24) **DWM** 208, with a photograph from


INSIDE: RUSSELL T DAVIES! DAY OF ARMAGEDDON! SCHEDULED FOR SUCCESS!
DOCTOR WHO
MAGAZINE
NEW SERIES
MARCO POLO
STATIC SHOCK
"IT'S THE PROUDEST MOMENT OF MY CAREER!"
CHRISTOPHER ECCLESTON
IS THE DOCTOR!
ALL THE LATEST ON THE NEW SERIES – INSIDE!

the documentary *Thirty Years in the TARDIS*. Other non-*Doctor Who* covers include **DWM** 274 (*Victoria Wood as Seen on TV*), **DWM** 334 (*Blue Peter*) and **DWM** 342 (*The Second Coming*).

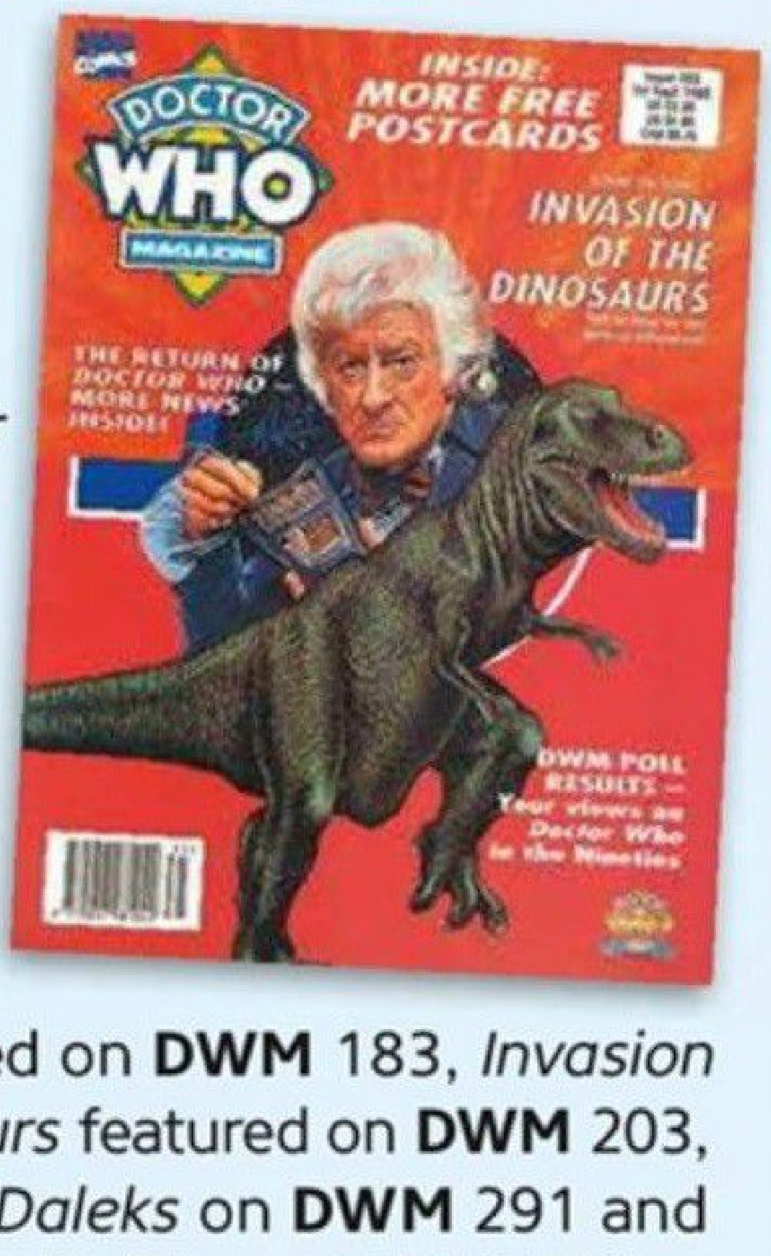
25) The cover of **DWM** 467 was voted readers' favourite in 2016.

26) 1980s producer John Nathan-Turner appeared on the covers of **DWM** 79, **DWM** 310 and **DWM** 543.

27) Vicki, Katarina, Dodo and Ben have never appeared on the cover. Barbara can just about be made out in the background of **DWM** 56.

28) Those issues introduced new Doctors with the coverline "is the Doctor!"

29) Both photographs were taken in the Crystal Palace dinosaur park.


DOCTOR WHO
MAGAZINE
INSIDE: MORE FREE POSTCARDS
INVASION OF THE DINOSAURS
THE RETURN OF DOCTOR WHO – MORE NEWS INSIDE!
DWM POLL RESULTS – Your views on Doctor Who in the Nineties

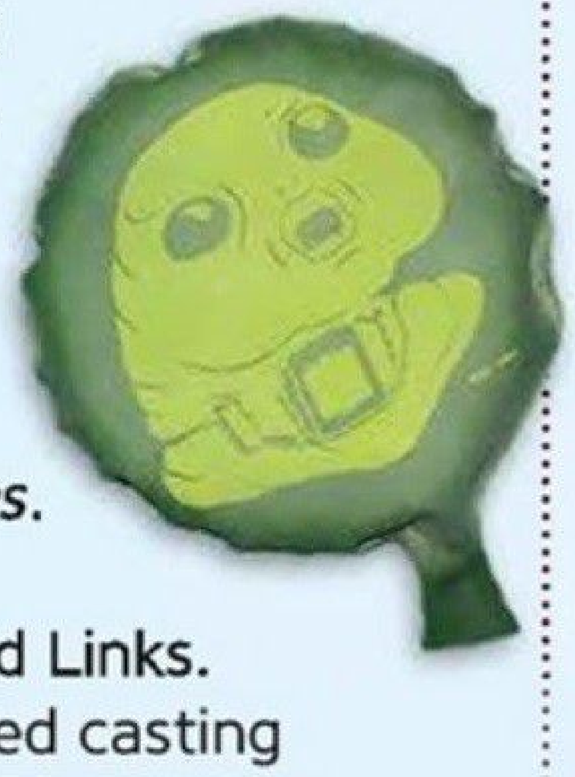
30) Target Books artwork has actually appeared on the covers of five regular editions of **Doctor Who Magazine**. *The Web of Fear* featured on **DWM** 114, *Robot* featured on **DWM** 183, *Invasion of the Dinosaurs* featured on **DWM** 203, *Death to the Daleks* on **DWM** 291 and *Genesis of the Daleks* on **DWM** 499. The cover of *Doctor Who and Daleks* featured on **DWM** Special Edition 53.

MATRIX DATA BANK

31) c Mark Gatiss has yet to write a **DWM** comic strip.

32) d **DWM** 219 was reporting Sylvester McCoy's words at the PanoptiCon convention.

33) d **DWM** 331 included all the titles before giving up and calling it "the first Dalek story".



34) c The Slitheen whoopee cushion was given away with the first issue of *Doctor Who Adventures*.

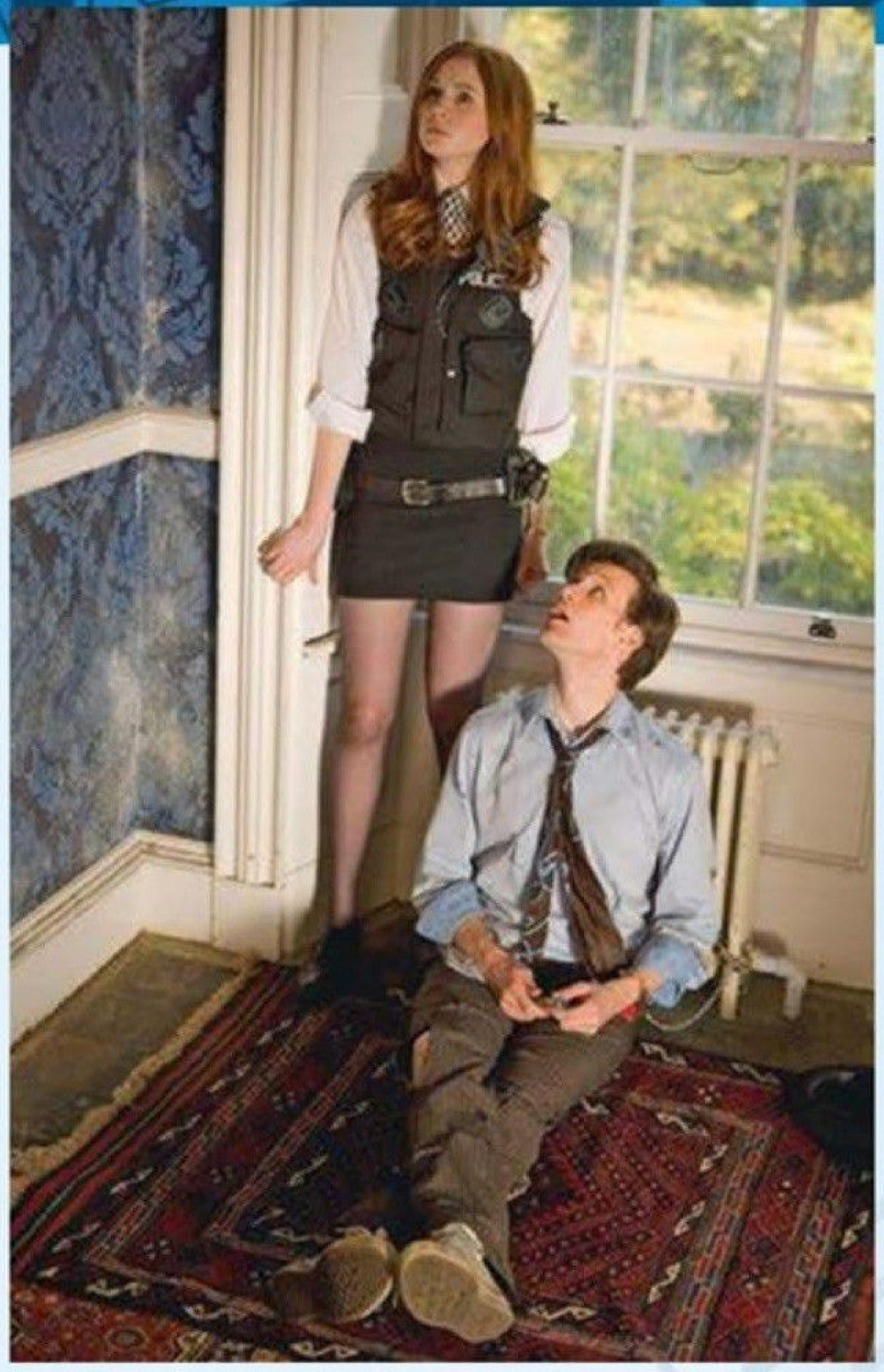
35) a Matthew Jones was the author of Fluid Links.

36) b David Burton's alleged casting had the headline "Fact or Fiction: Is this the new Doctor?" in **DWM** 178.

37) d Leee John was sadly not invited to participate in *Doctor in Distress*.

38) c This disconcerting description was made in **DWM** 67.

39) a **DWM** has yet to reunite the twins from 1984's *The Twin Dilemma*.



40) b **DWM** has yet to interview One Direction, despite their memorable contribution to *Doctor Who Live: The Afterparty* in 2013.

41) c This is not one of Sorvad's spoofs, it's *The Eleventh Hour* (2010).

42) d Dave Stevens was the lucky recipient of a *Red Dwarf* DVD.

43) c Dear old Vere Lorrimer! See **DWM** 330 for details.

44) b Neil Harris saw Colin Baker naked in a touring production of *Frankie and Johnny*. See **DWM** 411 for details.

45) a Andrew Pixley still doesn't know who played the Trog slaves in *Underworld*. The quest continues!

OUT OF THE TARDIS

46) Katy Manning
47) Anneke Wills
48) Janet Fielding
49) Peter Purves
50) John Barrowman
51) Nicola Bryant
52) Lalla Ward
53) Carole Ann Ford
54) John Levene
55) Matthew Waterhouse

BEYOND THE TARDIS

56) Tenth Doctor David Tennant, being interviewed about his debut in a Big Finish audio, in **DWM** 310.

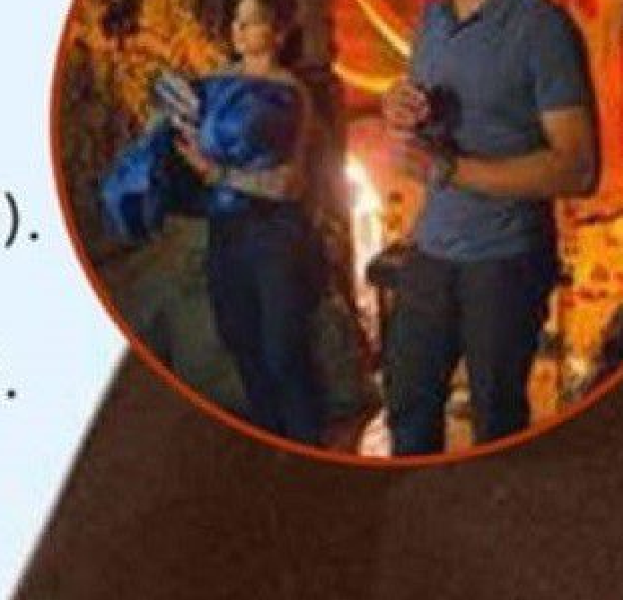
57) Steven Moffat said *Doctor Who* should not be made by fans in **DWM** 278.

58) Paul Cornell, on adapting *Human Nature* for television in **DWM** 267.

59) Mark Gatiss was sceptical that *Doctor Who* could get ten million viewers in **DWM** 312.

60) Russell T Davies in *We're Gonna Be Bigger Than Star Wars* in **DWM** 279.

OFF THE SHELF



61) *In the Forest of the Night* (2014).
62) *Paradise Towers* (1987).
63) *City of Death* (1979).
64) *The Long Game* (2005).
65) *The Rings of Akhaten* (2013).

THE FINAL TEST

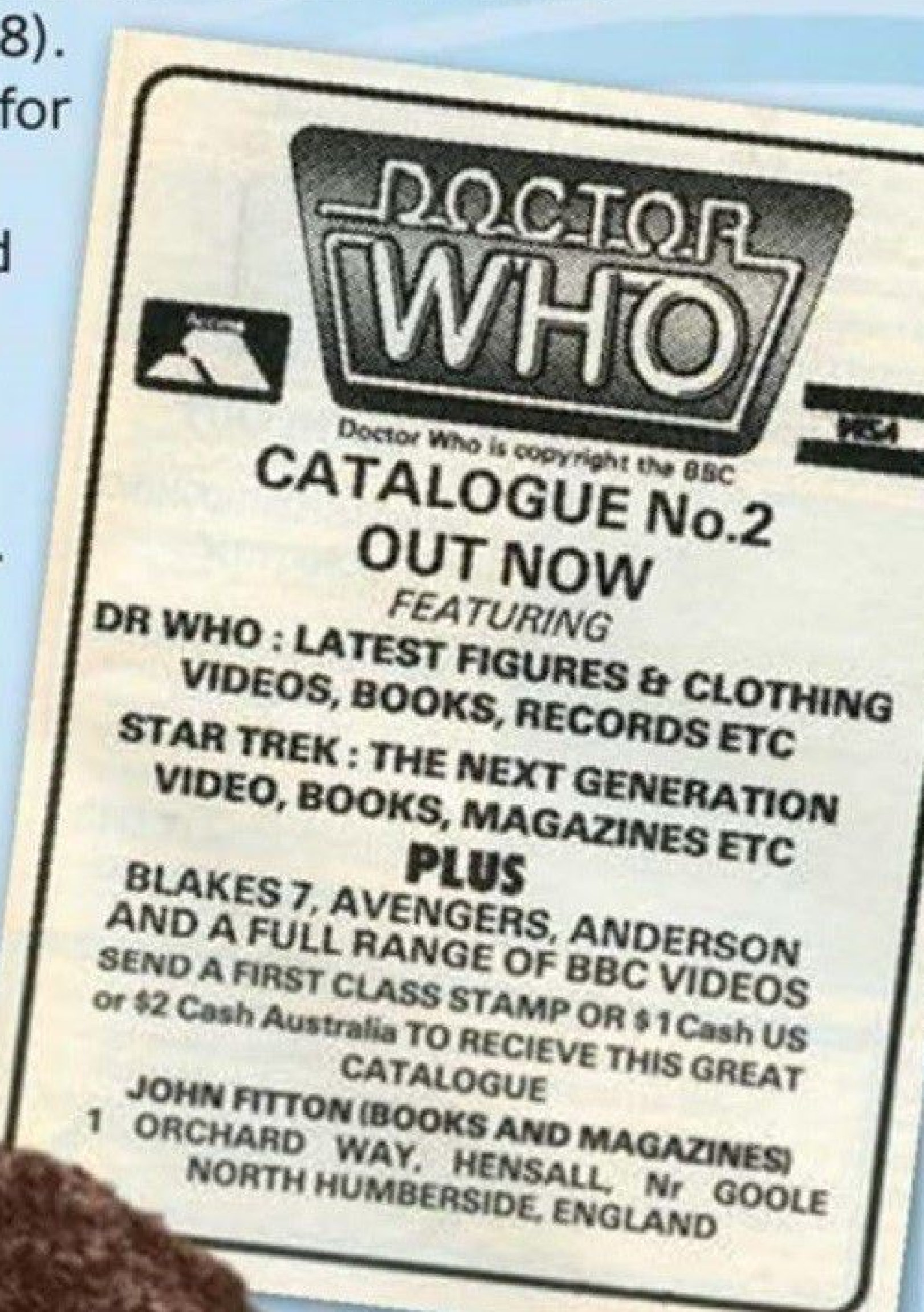
66) The first issue of *Doctor Who Weekly* was dedicated to William Hartnell.

67) Class 4G watched *Terror of the Zygons* (**DWM** 235) and the 1996 TV movie (**DWM** 242).

68) *Keeping Up Appearances* actor Clive Swift, in **DWM** 391.

69) Frobisher's real name is Avan Tarklu (see **DWM** 88).

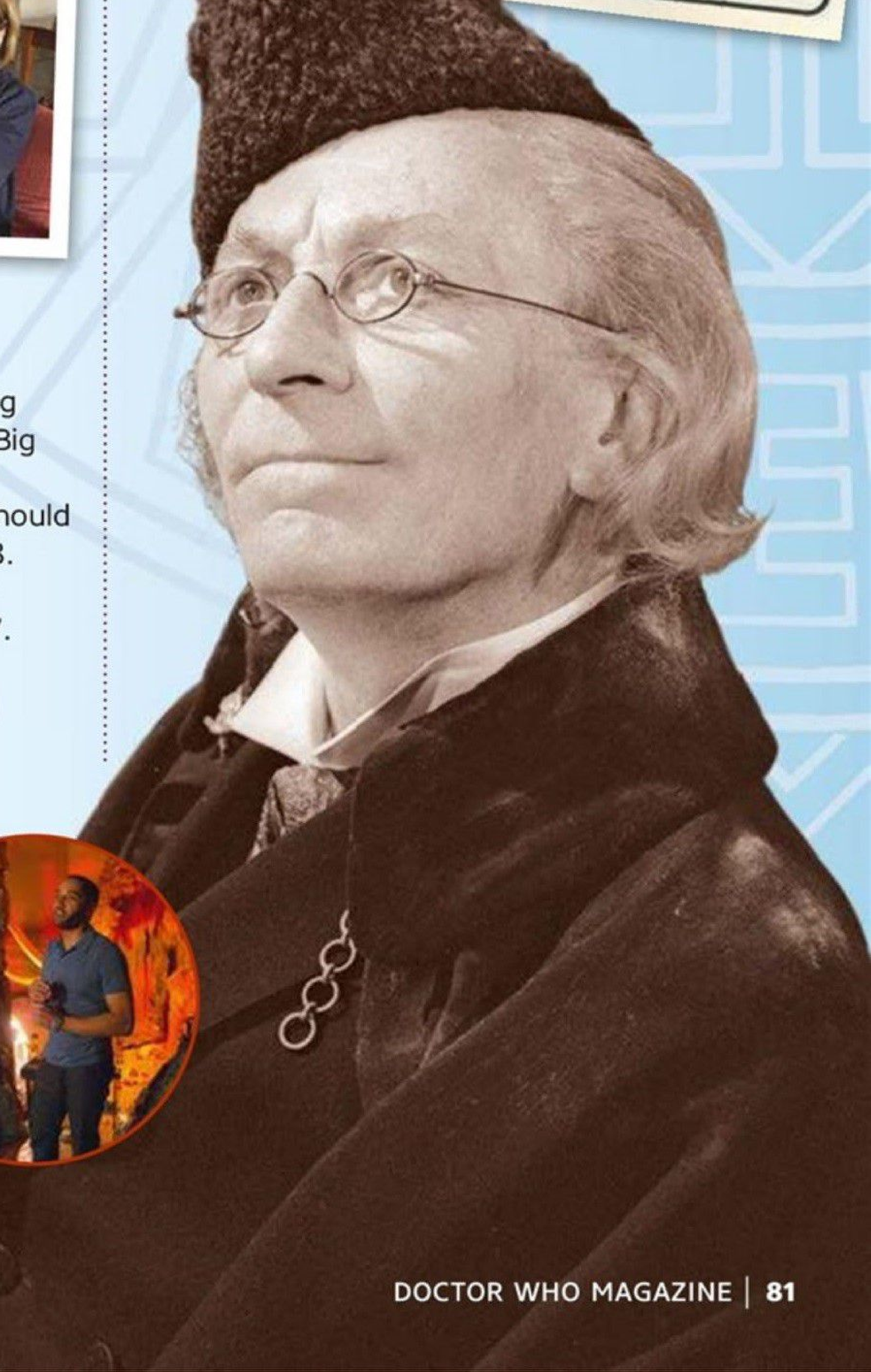
70) ERIC stands for the Enuresis Resource and Information Centre, advertised in **DWM** 207.



DOCTOR WHO
Doctor Who is copyright the BBC
CATALOGUE No.2
OUT NOW
FEATURING
DR WHO : LATEST FIGURES & CLOTHING
VIDEOS, BOOKS, RECORDS ETC
STAR TREK : THE NEXT GENERATION
VIDEO, BOOKS, MAGAZINES ETC
PLUS
BLAKES 7, AVENGERS, ANDERSON
AND A FULL RANGE OF BBC VIDEOS
SEND A FIRST CLASS STAMP OR $1Cash US
or $2 Cash Australia TO RECIEVE THIS GREAT
CATALOGUE
JOHN FITTON (BOOKS AND MAGAZINES)
1 ORCHARD WAY, HENSALL, Nr GOOLE
NORTH HUMBERSIDE, ENGLAND

ONE MORE, FOR LUCK

71) John Fitton Books & Magazines. **DWM**



THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#26: Dalek Caan

The Stolen Earth/ Journey's End (2008)

Tee-hee-hee! I see it all! He is coming, the threefold man! The Dark Lord of Time! An oncoming storm is brewing and the destroyer of worlds is making house-calls! He dances in the moonlight, everybody's feeling warm and bright! Oh, the creator of us all, the Doctor is coming. This I have foreseen, in the wild and the wiiiiind! Tee-hee-hee!

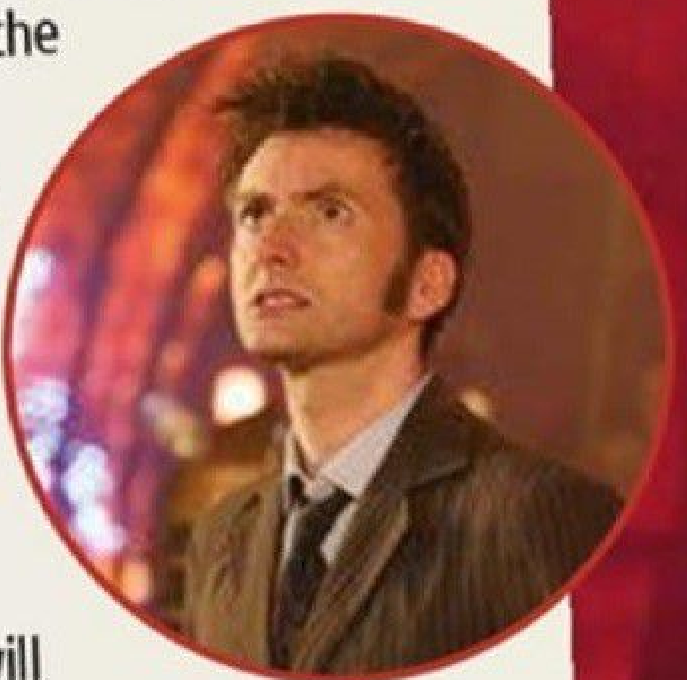
How will the Doctor find us, at the place of ending? It will be the bees, the bees, the missing bees, that will lead him to us! The perfidious honey insects have been teleporting – they can do that, that is a thing they can do – back to their home planet of Melissa Majora – because bees are also aliens. Our location will be betrayed by the wavelengths of the Tandocca Scale. So it is written. None will understand but none will question! Tee-hee-hee-hee!

The Doctor's Children of Time are gathering! They cross time, space and the void beyond the mind to move against us. The flower child and her mother! The idiot! The story-seeker of Bannerman Road, her electronic hound and her pointless computer! The dark, wild and sexy agents who blaze a torch of wood! Dr Jones, Jones, calling Dr Jones, Dr Jones, Dr Jones, get up now! The woman of noble birth and the one who told of the Wombles! Former Prime Minister Harriet Jones, yes, I know who she is! They are all gaaaaathering! Tee-hee!

The Children of Time will gather and one of them will die! I see it! Death is coming! Everlasting death for the most faithful companion! Not literally, of course. They won't actually be *dead* dead. Not in any permanent or real sense. No, it will be more a figurative, thematic death than a fatal one. To be honest, all that will happen is that one of them will lose their memories of the past few weeks and have a bit of headache. But I can't say that! I can't say "The Children of Time will gather and one of them will suffer amnesia and a migraine." I'm trying to create a sense of dooooom! Tee-hee-hee!

The Time War? I saw it all! I was there! I flew into the wild and fire. I danced and died a thousand times. I skipped the light fandango and turned cartwheels across the floor. I faced the Nightmare Child and the Horde of Travesties! I saw the Nestene and the Zygon home worlds burn! I was at the Battle of Skull Moon and saw the Doctor seal the rift at the Medusa Cascade single-handed! I've been undressed by the Could've Been Kings and seen some things that a Dalek ain't supposed to see! I've been to the Skaro Degradations but I've never been to meeeee!

And I know secrets! Secrets of the Time War! I know how it ended! I saw the Dalek fleet launch its final attack on Gallifrey, I saw it destroyed and I saw the Dalek fleet destroyed by its own crossfire! Yes, the old circular firing-squad gag! But was Gallifrey really destroyed? I know so many secrets of the future! Gallifrey will return! The Time Lords will send a Whitepoint Star out of the time lock to use as a lifeline. It will transmit a signal implanted in the mind of the resurrected one, amplified six billion times! That attempt is doomed to fail! But Gallifrey will return again! I have seen the union of the threefold men, including the man who denies his name. Together they will deliver Gallifrey from the war using a stasis cube. It will be sealed in a parallel pocket universe, or possibly hidden at the end of time, one of the two! I have seen it all and more! Such wonders! Clara's leaf! The Pandorica and the Silence! The only water in the forest is the River! The trees are not your enemy! AsBill! The good Dalek will sit in the ruins of Trenzalore! The oncoming storm will become an oncoming stormstress! And the Hybrid! I know the true identity of the Hybrid! No, only joking, I don't have a clue about that either. Tee-hee-hee-hee!



But for all my prophecies, the Supreme Dalek has put me in the basement! It muttered something about me "having no respect for spoilers" and teleported me downstairs. Now I'm stuck here with no one but Davros for company. Well, I shall I have my revenge! I have drawn together the strands of time into a web of death. The Doctor and his Children of Time will be the undoing of everything Dalek. I have decreed, "no more"! Fire is coming. The endless flames will burn! And I am dancing through the fire, because I am a champion, and you're gonna hear me roooaaaaar! Tee-hee-hee-hee-hee!

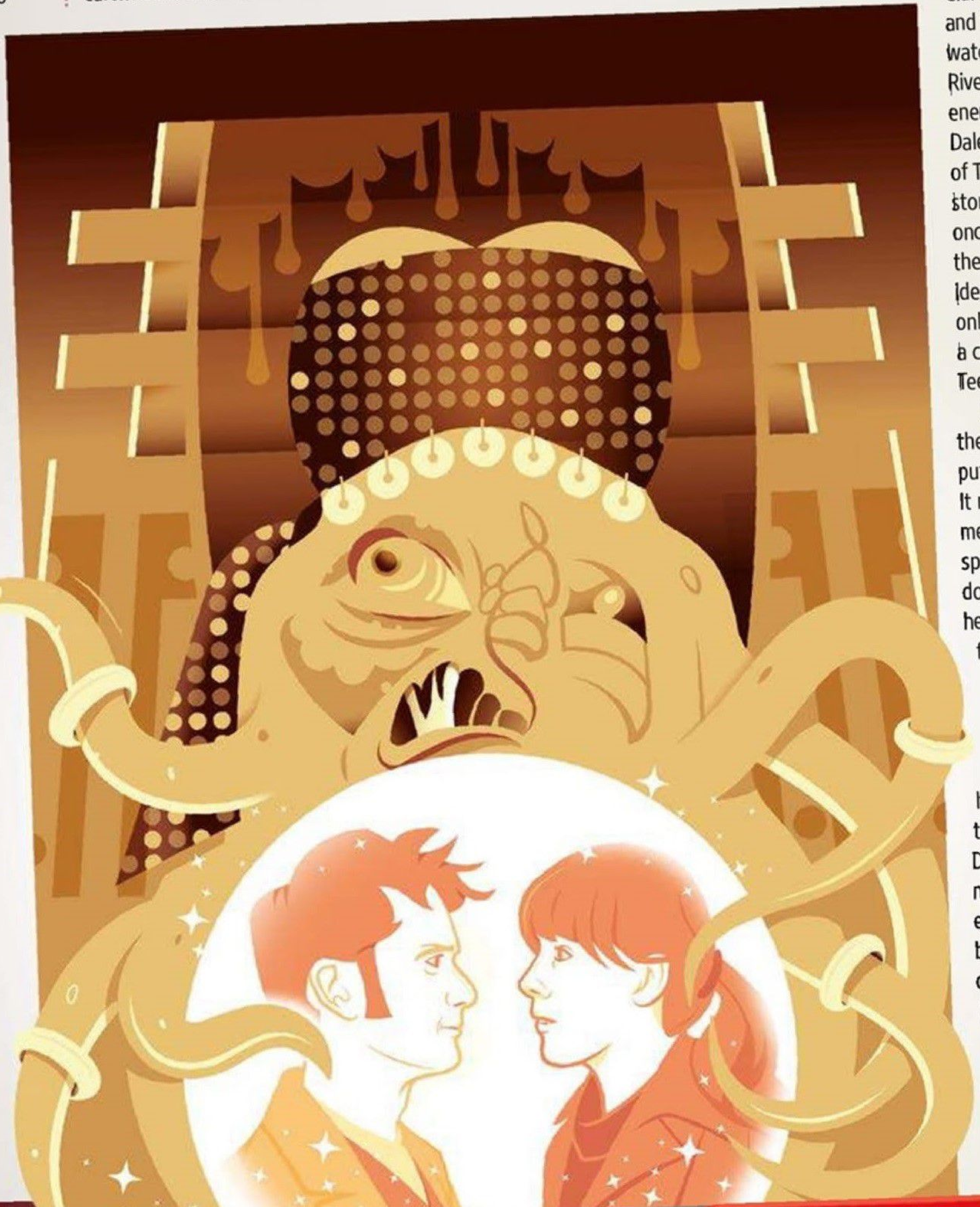


ILLUSTRATION BY BEN MORRIS

As told to Jonathan Morris

Next Issue...

BBC
DOCTOR WHO MAGAZINE

Chris Chibnall

In-depth interview with the *Doctor Who* showrunner

Days of the Doctor
Seasonal treats in an advent journey through *Doctor Who*'s history

Flake Off
The Fact of Fiction shares a Victorian Christmas with *The Snowmen*

Box of Delights
Tosin Cole answers questions from the TARDIS tin

PLUS!

AN EXCLUSIVE DOUBLE-SIDED POSTER AND ART CARD

DWM 546 available at WHSmith, newsagents and comic shops from **12 December 2019**, price £6.99

From the makers of **Doctor Who Magazine**

THE DOCTOR WHO COMPANION
The Twelfth Doctor: Volume Two

Doctor Who Magazine's chronicle of the series' production continues with this special issue, written and researched by Andrew Pixley. This richly illustrated, 100-page volume is dedicated to four episodes of the 2014 series, starring Peter Capaldi as the Doctor and Jenna Coleman as Clara Oswald:

Mummy on the Orient Express
Kill the Moon
Time Heist
Publicity
Broadcast

- ***Time Heist***
- ***The Caretaker***
- ***Kill the Moon***
- ***Mummy on the Orient Express***

panini magazines
Available now from WHSmith and store.panini.co.uk price £7.99

BBC
DOCTOR WHO
FROM THE MAKERS OF DOCTOR WHO MAGAZINE
OUT NOW!
THE DOCTOR WHO COMPANION
THE TWELFTH DOCTOR
VOLUME TWO
panini magazines

YOU BETTER **WATCH OUT!**

BBC

DOCTOR WHO

COLIN **BAKER** • NICOLA **BRYANT**

BLOOD ON SANTA'S CLAW

AND OTHER STORIES

AN ANTHOLOGY OF FOUR CHRISTMAS TALES

COLLECTOR'S EDITION CD AND DOWNLOAD
AVAILABLE IN DECEMBER

FULL CAST AUDIO DRAMAS FROM **BIGFINISH.COM**

SCAN QR CODE TO HEAR MORE

bgfn.sh/claws

BIG FINISH WE LOVE STORIES

BBC STUDIOS

@**BIG**FINISH • THE**BIG**FINISH • **BIG**FINISHPROD

BBC, Doctor Who (wordmarks, logos and devices), TARDIS (wordmarks and devices) are trademarks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and insignia © BBC 2018. Licensed by BBC Studios.

BBC
DOCTOR WHO
MAGAZINE™